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COMPOSITION FOR COLLEGE STUDENTS

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COMPOSITION FOR COLLEGE STUDENTS

BY

JOSEPH M. THOMAS
UNIVERSITY OF MINNESOTA

FREDERICK A. MANCHESTER
UNIVERSITY OF WISCONSIN

FRANKLIN W. SCOTT
UNIVERSITY OF ILLINOIS

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"*Du commencement à la fin,* on doit voir le but à atteindre: *les consolations, les louanges, les conseils à donner dans une lettre; les impressions vives à faire ressentir dans un récit. Que de peines pour y arriver, et comme s'explique bien le nombre toujours considérable des rédactions médiocres! Mais de tels efforts ont une importance exceptionnelle pour le développement de nos facultés.*"

"*Toute oeuvre a un but . . .*"

—Maurice Grigaut, Cours de Composition Française.

". . . *the end is the chief thing of all.*"

—Aristotle, The Poetics (*translated by S. H. Butcher*).

PREFACE

Readers acquainted with foreign methods of instruction may observe French influence in certain chapters of this work. The authors take pleasure in acknowledging specific indebtedness to the *Cours de Composition Française* by M. Maurice Grigaut. Their indebtedness to what may be called the American tradition of college rhetoric, where it is not explicitly noted in the book itself, will doubtless be sufficiently apparent to any whom the question may interest.

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Composition for College Students, as a whole, is in large measure the product of collaboration. Professor Thomas, however, assumes primary responsibility for Chapters III, IV, VII, VIII, IX; Professor Manchester for Chapters I,

V, X; Professor Scott for Chapter VI and Appendix E (the Handbook); and Professors Scott and Manchester for Chapter II.

August, 1922.

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COMPOSITION FOR COLLEGE STUDENTS

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CHAPTER I

A PREFACE TO STUDENTS

The Elements of Composition.—Good writing results from the happy association of two elements: on the one hand, something worth saying; on the other, skill in expression. The first is called substance or subject matter; the second, form or technique.

Form or Technique.—With the latter, form or technique, the succeeding chapters of this book are especially concerned. In this place it need only be remarked that aside from certain arbitrary conventions, such as grammar and punctuation, the rules and principles which underlie effective expression are on the whole but the plain dictates of common sense. They appear to be what any one would naturally have thought of, even before he had written a single page or line. As a matter of fact, of course, the rules and principles we now follow were not thus invented *a priori*, but are the slow result of centuries of experiment. Still what finally strikes us regarding them is their extreme reasonableness—we might almost say their obviousness. We do not need to take them on faith; we can comprehend their truth.

Upon this fact is based the following suggestion to every student of composition. Take little on trust. Insist upon reasons. If you have had a different attitude in the past, abandon it now. When you are shown a way of beginning or ending a paragraph or an essay, ask *why* such a procedure

is good. When a class of words is recommended to you as especially desirable, ask *why* they are so favored. To confront thus aggressively every new principle is to realize as in no other way whatever virtue it holds.

Substance or Subject Matter.—Substance or subject matter consists of facts, feelings, and ideas. We can not write creditably if we have learned little, felt little, and thought nothing. The more important part of our preparation, as regards material for writing, is rarely what we do after projecting a composition, but rather what we have been doing throughout the years of our life. We can not often acquire suddenly even the substance we need; we can never acquire suddenly the capacity to think. It may seem sometimes that an author's material is wholly the product of the moment when in fact it is only partially so. An engineer who reports concerning a doubtful bridge may seem to be deriving his entire subject matter from his present observation; but that is far from the truth. Much of his past experience is involved, and of his professional knowledge. His conclusions could not be what they are if he had not through many years developed the ability to think accurately upon mechanical data. So in the case of a newspaper writer sent to a famine-stricken land to summarize its condition. He acquires new facts, he has new experience; but the article he writes will depend in part, perhaps the most important part, upon the knowledge he had before he undertook the investigation, and upon the good judgment he has been forming from childhood. So in the case of a student who discusses a book he has been reading. The quality of his subject matter will depend little upon anything he obtains from the book and a very great deal upon what he has previously learned about literature and upon the habits of reflection he has formed.

The primary concern, therefore, of the serious student is much more with the general preparation which goes on every day of his life than with the specific preparation which he may make in the moment of composition. But what, practically, can he do? Suppose him eager to gain experience

and knowledge and capacity for reflection, how shall he proceed?

Let him, for one thing, *observe*. Let him observe, that is, generally, miscellaneously; have eyes to see and then actually see. The advice is old, but its meaning and its importance must come home as a new and vital discovery to every individual. For a hundred who can say glibly "Observe," there may be ten who put into practice the precept. We gradually become aware that few persons see more than a fraction of what takes place—as we say—under their very noses. Most of us walk through a wood in springtime when it is pulsating with life, and return to our dull rooms scarcely capable of recalling specifically, with vividness and precision, a single one of the numberless sights and sounds and odors that have just been assailing us from every side. If we are asked to write down our experience we ransack our memory for pretty phrases that we have met in poets and lovers of nature, and so weary our reader with meaningless words that he will never ask us again. We have not yet awakened from sleep. When we encounter a man who does observe nature, who breaks off in his speech at the strange call of a bird, a scarcely audible note which does not belong, he tells us, to the place where we are, which he heard last many years ago, and a thousand miles southward, we are filled with amazement; he is, we fancy, a superior person, a Thoreau or a Hudson. It does not occur to us that we too may have ears, and that ears have their use.

We go to a party, and think it like all the others we have attended. We carry away a general impression of the surroundings, a general impression of the conversation, a general impression of the personalities present. We hang veils before our eyes until all the world is reduced to indistinguishable gray. Then we wonder how it is that the interesting friend who accompanied us was able to remark so many striking things. How did she happen to notice the curious expression on Mr. B——'s face when Mr. L—— entered the room? How is it she is able to mimic to such perfection the very

tones of Miss M——'s voice, and her odd gestures, and the elaborate vapidity of her speech? How is it that she discovered in a single evening the salient traits of her hostess? We can not understand it, we set her down quite simply as extraordinary; if we could understand it, we could better comprehend how Jane Austen at the age of twenty composed a superb masterpiece of realistic fiction.

Observing depends, in part, upon keen eyes, keen ears, keen senses in general. But it depends also, and still more fundamentally, upon a quality of the mind behind the senses. The senses may be excellent—and idle. From within there must come the impulse to see and to know, the impulse of curiosity. In some it is strong; in others it is weak, dormant, perhaps nonexistent. We have all known the person whom little seems really to interest, whether in nature or human life, whose entire being appears passive, inert, whose languor nothing can touch, whose dulness nothing can mitigate. What he lacks is curiosity. The curious person is rarely dull, rarely languid. We recognize him by the alertness of his nature and the versatility of his interests.

Facility in observation, like other powers, is largely a matter of native endowment. It is nevertheless clear that by taking thought we can sharpen our vision. The important thing is to take thought and to persevere. It would be absurd to suggest that the student set himself constantly to noting indiscriminately all that goes on around him;—we are not always interested in thus observing, and many things we can afford to neglect;—but it is not absurd to suggest that he bear constantly in mind the importance of vigorous and clear perception, and that from time to time, as occasion offers, he make a special and conscious effort to see accurately and to retain what he sees.

Let the student observe; but let him also *read*. The minimum reading required in college courses may be taken for granted. That in itself, systematically done, should form a nucleus of fundamental importance. But what may here be emphasized is miscellaneous general reading, first

of all in the great standard literatures of the past, broadly conceived, and then in the best contemporary literature and in the best contemporary journals. The significance of the suggestion is so evident that it would be superfluous to offer it at all, were it not equally evident that it is inadequately followed. The essential merit of the best books, from the present point of view, is that they contain in a relatively concentrated form immense stores of information and wisdom. No other single source of facts, ideas, points of view is remotely comparable. Seldom elsewhere will one meet with stimulus to thought which can be mentioned beside them. "The true university of these days," said Carlyle, "is a collection of books." A wit was once tempted to add—"with nobody reading them." To fail to draw upon their vast riches, or to draw upon them but slightly and as it were on compulsion, is for the young student of ambitious intellect the most tragic of blunders.

The student must also *reflect*. Reading is of small avail if it is unaccompanied by thought. The same may be said of observation. At bottom what is important is what we ourselves do with the data we receive. If we do nothing with these data, we can have no ideas of our own, nothing of our own to say, nothing to write. We are, intellectually, like seafaring men, who range, according to Cardinal Newman, "from one end of the earth to the other; but the multiplicity of external objects, which they have encountered, forms no symmetrical and consistent picture upon their imagination; they see the tapestry of human life, as it were on the wrong side, and it tells no story. They sleep, and they rise up, and they find themselves, now in Europe, now in Asia; they see visions of great cities and wild regions; they are in the marts of commerce, or amid the islands of the South; they gaze on Pompey's Pillar, or on the Andes; and nothing which meets them carries them forward or backward, to any idea beyond itself. Nothing has a drift or relation; nothing has a history or a promise. Everything stands by itself, and comes and goes in its turn, like the

shifting scenes of a show, which leave the spectator where he was."

But how, if we are now like seafaring men, shall we make ourselves over? How shall we learn to think, to do something with our data, to evolve from our experience the material for our pen? If to this question there were an easy answer, it would long ago have appeared, and all men would be philosophers. It is plain there is none. Nevertheless a consideration of certain aspects of the subject may aid those whom it interests.

Reflecting, or thinking, is primarily an individual activity. Wordsworth represents the great Newton as—

"Voyaging through strange seas of thought, alone."

Our hope lies chiefly in what goes on inside our minds when we are alone by ourselves. We must keep the machinery in operation; we must be our own good company. If we have been hearing of physical conditions on the face of the earth untold ages ago, we must not close at the same instant the doors of the lecture room and the doors of our intellect. We must turn over in our minds the facts we have learned. The landscape before us should take on new meanings. Where before we had seen only an uninteresting face of yellow rock, we must now see the record of mighty forces long since spent. We must remember to be curious. We must inquire what effect this new knowledge is to have on our previous ideas, what ideas we formerly held that we must now abandon, what new questions are forced upon us by the new revelation. If we hear a discussion of Athenian democracy we must form in our mind our own estimate of its value, and know the reasons for that estimate. How does it compare with our own democracy? In what is it inferior? in what is it superior? What in it could we afford to imitate? What in it should we take care to avoid? From what conception of government do our present opinions proceed? Is it a final conception? And as we pass from geology to history and from history to literature, and so

on through the round of our various subjects, we must ask from time to time what relations all these things bear to each other and to ourselves, and how we can combine our studies so that they will construct for us a total view of the world and help us to live life intelligently.

The apparently simple matters of every day are food for thought, thought sometimes of the deepest significance, to those that make them so. We approve of one classmate, disapprove of another. Why do we do so? Are our preferences based on reason or on emotional whim? Are the judgments we are daily passing on people reasoned judgments at all? Do we possess standards of character capable of aiding us in the choice of our friends? If not, why not? Have we never considered at all a question so insistent?

We may hear some one say, "It isn't what you learn in college that matters; it's the people you meet and the pleasures you enjoy." Shall the remark pass unchallenged? In the first place, what sort of person said it? What are his chances likely to be in the world? Then, how does the remark square with the biographies of those who have achieved distinction? Did eminent men of our time—our statesmen, for example: Theodore Roosevelt, Mr. Wilson, Mr. Hughes, Mr. Root, Mr. Lodge—build their fortunes upon this sentiment? Why in the nature of things is it at bottom absurd? On the other hand, may it not contain, after all, its one grain of truth? Is it not conceivable that a student should become too much absorbed in his studies, that in so doing he should miss that contact with his fellows which is necessary to a knowledge of human nature and to the perfection of friendship? Practical success in life, to say nothing of its joys, can not disregard friendship. We will conclude that though the remark is not utterly false it is misleading and dangerous.

Subjects for reflection are infinite, because we live in the midst of infinite relationships. As soon as we relate one thing to another, as soon as we ask and answer, with regard to anything whatever, such questions as How? Why?

From what cause? To what effect? Of what importance? With what purpose? we are beginning to think. Our thinking, happily, will never be ended, but it will approach completion as we succeed in relating all that we learn and all that we experience in one harmonious whole. Thinking, as such, does not depend upon great learning. There are persons with very little indeed of what we call learning, who, as thinkers, far outshine many a scholar of prodigious information. The great thinker combines in himself great learning and great powers of reflection; but, as Schopenhauer has said, there are many men of learning who are "inferior in sound sense, correct judgment and practical tact, to many illiterate persons who, after obtaining a little knowledge from without by means of experience, intercourse with others, and a small amount of reading, have always subordinated it to, and embodied it with, their own thought." [1]

In recognizing that thinking is primarily an individual activity, we should not ignore the great stimulus that may be derived from intelligent discussion. The next best thing to thinking by ourselves —sometimes, perhaps, the still better thing—is thinking in company. The swift interchanges of conversation, the challenge of diverse points of view brought suddenly to a focus upon some interesting issue, may operate in a remarkable way to arouse our faculties. Those who think teach others to think, and in the process improve their own powers. The habit of gathering together for no other purpose than to debate the content of college courses, general ideas regarding life and conduct, public questions, men, books, and affairs, is a habit of incalculable value. Who can measure the influence upon men afterward famous, and consequently upon great writings and great events, which has proceeded from night-long discussions among groups of ardent young students in the universities of the past?

In the essay just quoted there is an important truth

[1] "On Thinking for One's Self," translated by F. Bailey Saunders.—The passage quoted below from the same essay is, substantially, from the same translation.

piquantly expressed. "The presence of a thought," says the German philosopher, "is like the presence of a woman we love. We fancy we shall never forget the thought, nor become indifferent to the woman. But out of sight, out of mind! The finest thought runs the risk of being irrevocably forgotten if we do not write it down, and the lady of being deserted if we do not marry her."

The passage takes us back to the flourishing days of a custom now, it seems, obsolescent, to the days when it was common for serious persons to keep diaries or journals or notebooks in which to write down the interesting ideas or facts that they encountered in the works of others or discovered for themselves. The custom may nearly have passed away, but the truth expressed by Schopenhauer is as true as ever, as all of us know who have had occasion to test it. We do not remember very well even our own ideas, to say nothing of the mere facts which from day to day enter into our minds or the admirable thoughts we encounter in other people's books. We think we shall be able to recover at any moment the state of mind we now experience, and we make no memorandum of what we now see so clearly; a week later and it may be as much forgotten as if it had never existed. To let the precious ore of thought be thus wasted, is, as Emerson might believe, ingratitude to the gods.

To the counsels already given may be added another: *record useful material.*

The student who wishes to make his course in composition a thing of maximum profit to himself and the beginning of solid intellectual habits, may well set down from day to day such topics, observations, quotations, facts, as especially interest him, and so gradually accumulate for himself a rich store of material. Besides changing the act of writing from a frantic effort to extract something out of nothing on the spur of the moment, into a more rational and orderly process, the practice could not fail to result in benefit to his powers of observation and to the activity of his mind.

Observe, read, reflect, record useful material—these four

things; and of the four it is the third, *reflect*, that is the most important. For the habit of reflection will be likely to draw all the rest in its train.

The Ethics of Composition.—The ethics of composition, in so far as it concerns substance or subject matter, is eloquently suggested by one sentence of Emerson's (originally used in a much broader context): *Nothing is at last sacred but the integrity of our own mind.*

If we expect or desire to become really intelligent beings we can not afford to tamper with our own mind. We may know few things, we may have had a narrow experience, we may have read little, we may think little and with difficulty; but what is ours, however slight, we will know for our own, and we will not pretend to possess what we do not possess, merely in the hope that we may produce an effect or make a favorable impression. We will be as honest in our writing as we would wish to be in every other aspect of life. To follow an opposite course: to set down merely what we think will sound well, to pour out as facts what for all we know may be fancy, to appear to hold opinions and convictions in connection with subjects about which we have never reflected, and in which we have not the slightest interest, to endeavor by the use of animated words to simulate emotion we do not feel—this is at bottom only common dishonesty as applied to composition, and in addition it is the sure route to that most hopeless of intellectual states in which we can not tell, try as we may, what we have felt and what we have not felt, what we really know and what we do not know. It is not a condition that bodes well for intellectual achievement.

This general point of view may be made more specific by applying it separately to the three kinds of material with which a writer is concerned.

Facts. What we set down bluntly as facts we should have a good reason to believe to be such. When have we such a reason? When the matter has come definitely within the range of our own study or observation, or when we have

convincing and undisputed authority for its truth. If in the latter case the facts have not become common knowledge but remain in a sense the property of the person or persons from whom we derive them, we shall of course give credit where credit is due. That is all there is to it. It is not expected that we should state nothing as a fact until we have ourselves verified it. A very small part of what any one knows has he himself personally verified or discovered.

Feelings. What we represent ourselves as feeling, that we must really feel or have felt. Here the case is very plain. If we are to write a description embodying an emotional impression, we will choose for a subject something about which or in the presence of which we have really felt, or about which we do feel when we conjure it up in imagination. We will not write down only words, words, and trust that they will excite an emotion in others when they proceed from none in ourselves. Herein lies the futility of so many attempts at "vivid" description; herein is a fruitful source of the trite phrases, the inanimate figures of speech, the worn-out details, that clutter up so many compositions and make the reading of them so much more laborious—if that were possible—than the writing. To refrain from the affectation of feeling is not to doom ourselves to aridity; we are all stirred by something; if not one thing, then another. Or if we *are* quite without feeling, let what we write be so likewise.

Ideas. What we represent ourselves as believing, that we must really believe. The principle must be the same as with feelings. Still the case may appear less simple. The honest, unsophisticated student may be quite sure as to what he does or does not feel; he may not always be so sure as to what he believes. New ideas are coming to him constantly, or should be coming to him, from all quarters; in the hurry of college life he has seldom the time required to digest them and make up his mind about them; many of them he would be wrong in attempting finally to settle with himself until he has learned more and lived more. His

mind at any moment may represent a heterogeneous collection of ideas, opinions, points of view, with regard to which he has exceedingly various degrees of conviction.

What course is proper to him as a writer? Shall he completely avoid subjects about which he is doubtful; or, in discussing such subjects, shall he assume an air of certainty which he does not really feel?

He need not do the first; he should not do the second. It is not necessary that he avoid any subject, but in respect to whatever he discusses he should represent accurately, as accurately as he can make it out, his state of mind at the moment. It does not follow, because he is now undetermined upon some matter, that he expects always to be so, nor because he now believes a thing to be true, that he commits himself for the future. Through increased experience and knowledge he may acquire increased wisdom. In the meantime a scrupulous regard for truth to his opinions can not but fortify and encourage a sound habit of thought.

To this may be added that he will write best about the ideas which are to him the most real; which are most closely related to his experience or about which he has thought most. There are certain subjects, moreover, concerning which, ordinarily, he is not expected to write at second hand. Conspicuous among these is literature. A student may be profoundly convinced that Shakespeare is a very great writer, that his knowledge of human nature is prodigious and his style remarkable. He can have little difficulty in believing it, since all the world proclaims it. Still he should not say it unless he has read some of Shakespeare's plays for himself and can bear personal witness to its truth. He may be perfectly honest and sincere in repeating the statement, on authority; but he can not well give it body and force without personal experience, and, if he could, no one aware of his ignorance would be able to take much interest in his mechanical reproduction of other people's opinions. Nor is there any reason for his dealing with literature which he does not know. He can write about

what he does know, and, if he does so sincerely, we may listen with pleasure.

Even in treating an author he does know, he should be careful to distinguish sharply between what he has himself seen and does really experience, and what he has merely been told by some other author or critic. The great critics teach us all to read, and they are the best of teachers. But we should remember to use them as an aid to our own thinking, not as a substitute for it.

The ethics of composition is concerned also with form or technique. Just as we should seek to be honest in what we say, so we should seek to be honest in our way of saying it. Indeed, it is exceedingly doubtful whether the one kind of honesty can exist without the other. We should of course acquire as much skill as we can in the methods of expression; that is why we study composition; but our ideal should be to make our words correspond precisely with what we have in our mind—neither to exaggerate, nor to fall short. With this ideal constantly before us, we need worry little—at least in the early period of our apprenticeship—about what, in the literary sense, is called "style."

Moderation of Tone.—A man may write well in the sense that his words represent admirably the state of his mind and opinions, and yet at the same time, in a less technical though highly significant sense, he may write very ill. An unpleasant personality is not more pleasant because exposed in a book. It is desirable to preserve in composition the graces of social life: quietness of manner, moderation in the expression of judgments, the tone of persuasion rather than the tone of command—in a word, the group of civilized qualities which have been summed up in *urbanity*. The student who bears this fact in mind as he proceeds with a course in writing, is in the way of making it contribute, in this direction as in others, to his general growth.

Observe — Read — Reflect — Record
"Nothing is at last sacred but the integrity
of your own mind"
Facts — Feeling — Ideas

CHAPTER II

THE WHOLE COMPOSITION

With Special Reference to Exposition

This chapter is divided into three parts. Part I sets forth the principles of structure which underlie discourse. Part II sets forth the processes involved in composition. Both Part I and Part II are conceived with primary and explicit reference to expository writing, but what is there said applies, in large measure, not only to every exposition, but also, *mutatis mutandis*, to every narration, description, and argument. Part III deals exclusively with problems in exposition.

I. Principles

Wholeness in the Composition.—The writer must conceive his composition as a whole before he can make satisfactory progress towards putting it into finished form. Wholeness has no relation to length. It is as truly a property of a book expounding a complicated theory or telling the story of mankind as it is of a brief expression or statement of simple fact. It is as clearly seen in Mr. Wells's *Outline of History* as it is in Lincoln's letter to Mrs. Bixby or in his Gettysburg address.

Wholeness or totality implies first that the writer is master of his subject matter, has taken its measure, knows its meaning, range, limits, and occasion; knows, in short, what is essential to completeness of treatment in respect to the subject in mind. In the second place, totality implies that the composition is a verbal structure built upon a

pattern or plan. The maker of a chair labors with a clear design to guide him and knows when his product is completed. If he omits legs, back, or seat, the omission is obvious enough to him, as well as to the user of the chair. Although the writer works in a medium less tangible than wood, he must know just as surely as the chair-maker what his pattern is and when he has achieved it. His fitness for his task depends upon his ability to foresee the thing he is to make, and having made it, to know with certainty that what he has accomplished is a whole, with all its parts, and no more than those, properly assembled.

"It is from lack of plan," Buffon tells us, "from lack of reflection on his purpose that a man of sheer intelligence finds himself embarrassed and does not know at what point to begin to write. He perceives, all at the same time, a great number of ideas; and since he has neither compared them nor subordinated them, nothing leads him to prefer any of them to the others; so he remains in perplexity."[1]

Schopenhauer did not mean to praise carelessness when he said: "Most people write as though they were playing dominoes; and as in this game the pieces are arranged half by design, half by chance, so it is with the sequence and connection of their sentences. They only just have an idea of what the general shape of their work will be, and of the aim they set before themselves. Many are ignorant, even of this, and write as the coral-insects build; period joins to period, and Lord knows what the author means."[2]

Unity.—Unity is that principle which governs the selection of materials.[3] Whatever goes into a composition must belong to the subject, and must assist the writer to attain the object at which his writing aims. Unity requires, therefore, that material shall be both on the subject and pertinent

[1] "Discourse on Style," translated by Rollo Brown, in *The Writer's Art*, p. 281.

[2] *Ibid.*, p. 321.

[3] How the principle is applied in exposition is discussed in Part II of this chapter, pp. 24–29. How it is applied in the other forms of discourse is discussed in the chapters dealing with these forms.

to the purpose of discourse. Everything that does not clearly assist towards the goal must be excluded, no matter how attractive it may be.

But even when the material has been properly selected, it is necessary to maintain unity in point of view and in tone. The writer may indeed represent various aspects of his subject from different points of view; often the value of a discussion lies in the thoroughness and skill with which just this is done. But unity is weakened by any indication that the writer does not see his topic steadily as well as wholly. Steadiness of point of view and of tone is essential in every kind of writing; in some it may be the principal unifying element. In the informal essay, for instance, the purpose may be vaguely one of diversion or entertainment and may admit the use of a great variety of materials only slightly related each to the other. Ideas and notions that baffle efforts at classification and arrangement may be employed, if only they all help to produce that one dominant mood or impression which is in the writer's mind. Tone or mood has this important use in many short stories, notably some of Poe's and Hawthorne's; in descriptions, like Lafcadio Hearn's *Sunrise at Port-of-Spain*[1] or George Edward Woodberry's *In the Sahel*;[2] and in impassioned argument or oratory. The inexperienced writer, however, should be very cautious in attempting to obtain unity by means of moods, tones, or other such subtleties. They are changeable and elusive, and offer but insecure foundations on which to build structures of firm, unified discourse. Unity based upon careful selections of material may be greatly strengthened by consistency and appropriateness of tone and style.

The final test of unity is that the reader shall receive a single, whole impression, as nearly identical as may be with that in the mind of the writer. Subject matter, point of view, and tone should coöperate to establish and maintain singleness of impression.

[1] *College Readings in English Prose*, Scott and Zeitlin, p. 340.
[2] *Ibid.*, p. 354.

Coherence.—The first source of coherence is appropriate sequence. If parts of a composition are to cohere, they must fit together; this they cannot do unless they have been properly selected with that purpose in view. Coherence, therefore, is closely related to unity; extraneous or alien matter is an impediment to both. After material has passed the test of unity, its organization into a coherent whole is primarily an affair of arrangement. But ideas must not only be set down in that sequence which leads the reader from one thought to the next along the easiest and clearest path. They must also be so expressed that passage from one to another shall be accomplished not only with the least possible difficulty, but also, if feasible, with satisfaction or enjoyment. Like stones in a wall, thoughts of appropriate material advantageously arranged must be shaped to fit with nicety and precision. Each must be adapted both to that which precedes and that which follows. As a consequence of such adjustments, few units within connected discourse, even in respect to substance, have precisely the form they would possess if they were developed independently, as will be shown in the chapter on the paragraph. The truth of this becomes at once apparent when an effort is made to select quotable passages from closely coherent discourse.

In addition to clear and logical sequence, coherence may require express indications of the relationship between ideas. These indications are introductory, transitional, or concluding expressions, varying in length from the single word or phrase to the sentence, the paragraph, and the whole chapter. These are necessary for several reasons. It is not always possible to arrange ideas in a simple sequence. One train of thought or series of events has to be left in abeyance while another is brought up. In handling complicated material, the most skilful writer is not able to avoid this kind of situation, and in each case the reader should be told what is going on. There are many shades and degrees of relationship, furthermore, which mere arrange-

ment cannot reveal. And finally, since composition is a progression from one unit of thought to another, the reader should be made definitely aware of those units. He needs to be told, sometimes in so many words, that one division of the discussion or tale has been completed, and that the next will now follow. If these words of leading are used too often, or too obviously, or clumsily, they mar the style and may do more harm than good. They should never become so obtrusive as to make discourse mechanical; but they should be used to any extent necessary to clearness. Further details regarding transition will be found in the chapter on the paragraph.

Emphasis.—Anything which intensifies, deepens, or strengthens the impression made on the reader is emphasis. Emphasis is a matter of contrast. It makes important ideas stand out prominently, where they may not be overlooked or neglected, and conversely makes inconspicuous those matters of less consequence. A common and obvious way to distinguish main ideas from lesser ones is to indicate them by such candid expressions as "The principal point to be made here is—"; "All else depends on this one thing—"; "All our troubles and all our joys come from this, that—"; "This is the thing I wish to emphasize." The use of connectives and other transitional devices which bring items into prominence lends emphasis and links that quality with coherence. Equally obvious are certain mechanical means, such as italics, capitals, black type, and arbitrary or conventional division into short paragraphs—all of which should be used infrequently.

Prominence of ideas, as of persons, is largely a matter of position. There is a close relation between emphasis and coherence, since the arrangement of material for the sake of either may sacrifice something of the other quality. A proper regard for both will often require adjustments into sequences not dictated by either alone. Only a clear appreciation of their relative importance in any case will enable a writer to decide what arrangement is best. It should be

borne in mind that without coherence or clearness there can be no emphasis.

The positions of greatest prominence in the whole composition, as in all lesser units of discourse, are the beginning and the end. The beginning is obviously an emphatic position because there the reader's attention is freshest and most susceptible to impressions. Ideas first presented exert an influence on all that follow. But in the whole composition, especially if it be long, the beginning is of secondary importance from the point of view of emphasis. There it must yield to the more pressing demands of clearness and interest. Not so the end. At the close, realizing that what is said there will be carried away freshest in the mind of the reader and most clearly remembered, the writer concentrates all his ability on the problem of making that which he deems most important stand out most distinctly and vividly. He gathers there the main points of his whole discussion and tries to leave with his reader the one chief thought for which the whole composition has been written. The old formula "last but not least" means, virtually, "last because most important."

One of the most common and effective ways to emphasize is to show similarity or contrast, a means which depends for its effectiveness largely upon arrangement. The beauty of a building seems greater when contrasted with its sordid or ugly surroundings. The relative merits of hero and villain are most appreciated when the two are brought together; vice is ugliest when no further than around the corner from virtue; poverty is most conspicuous in proximity to wealth. Suspense heightens interest and increases emphasis by holding the important fact in abeyance while the reader is being familiarized with details which he knows bear upon some fact or idea not yet revealed. Suspense is almost wholly a matter of arrangement. Closely akin to suspense, a special kind of that rhetorical device, in fact, is climax, an arrangement by which the details or units in a series are placed in the order of increasing importance.

Proportion gives emphasis by allotting the greater amount of space, the fuller treatment, to the more important parts of the discussion. It is natural to write most fully of that about which the writer knows or cares most. If the space available has been duly considered, and the thought quantitatively adapted to it, the writer may follow his inclination if he is sure that his point of view is that which he desires to maintain for his reader. In other words, he must keep his reader and his objective in mind, must realize that what he treats most fully will probably appear to his readers of chief import, and must not allow personal or special predilections to produce false emphasis. For that reason he must sometimes ruthlessly cut out much material that may seem to him the best that he has written.

Proportional emphasis may be increased by any sort of elaboration, such as the adding of details, illustrations, and examples; or by repetition. If the repetition is massed, that is, if the same thought is repeated in successive expressions care must be taken to give it variety, either in expression or in point of view. Distributed repetition, by which an idea to be emphasized is repeated in one form or another at successive intervals throughout the discourse, is, when not carried too far, a most effective method. The repetition may consist in the recurrence of the idea from time to time as seen from a different point of view or expressed in a new way. Or it may be the reiteration of a word or a phrase. Matthew Arnold's "Wragg," "Wragg is in custody," Poetry is "the criticism of life," "high seriousness," or his longer expressions, fall with steady recurrence upon the attention until they are driven home in the mind, never to be forgotten.

Although it is usually true that greater space gives greater emphasis, the contrary is sometimes true, and impressiveness is obtained by brevity of expression. Such an effect is evident in the final clause of the following passage:

> One day, for pastime, we read of Lancelot, how love constrained him; we were alone, and without all suspicion. Several

times that reading urged our eyes to meet, and changed the color of our faces; but one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling; the book, and he who wrote it, was a Galeotto; that day we read in it no farther.

—Dante: *Inferno,* Canto V.

Force is a quality of style, rather than a principle of structure, and as such does not concern us. But variation in style, increase or decrease in the forcibleness of diction or in the emotional elements of expression, constitutes at once a most subtle and effective means of placing emphasis. It is the final resource, which, added to position and proportion, produces that variety of expression which is the essence of emphasis

Every composition, finally, from a sentence to a work in many volumes, is a unit with a clearly defined purpose or objective, range, and limits. The ideas embodied in it progress in a definite order according to a coherent plan which establishes such a sequence as will make each step clear in its relation to what precedes and what follows, and will make most prominent and impressive the ideas of greatest importance.

II. Processes

Definition of Exposition.—Any composition which directly states, informs, sets forth, explains, defines, interprets, construes, is an exposition. Expository elements may appear in any form of discourse; in description or narration or argument. The teller of a story may delay the action in order to explain the mechanism of a gun, or the workings of his hero's conscience; but, in spite of the introduction of this expository element, the story remains a story, and the composition is classified as narration. In practice the relation between exposition and other forms, especially argument and description, is sometimes so close as to render them scarcely distinguishable. A given composition is

finally to be classified as to form in accordance with the primary purpose which underlies the whole.

The following titles will suggest concretely what is understood in this chapter by exposition:

Familiar Ways of Prolonging the Life of Trees; Two Types of Electric Sweeper; The Wrong Kind of Roommate; My Attitude toward College "Traditions"; Sensible Clothes for College Girls; Factory Conditions in Rochester, New York; The Old and the New Meaning of "Gentleman"; What Life is Like in Zion City; A View of the Irish Settlement; Poker as a Game of Skill; The Present Status of the League of Nations; Lead Mining in Western Wisconsin; The Disappearance of the Cross Roads Schoolhouse; How Can a Girl Work Her Way through College?

The Characteristic Processes in Exposition

The author of a brief exposition, even an ideally effective one, may sometimes have accomplished his task so quickly and easily as not to be conscious of having in the process gone through several distinct stages. But with most people, most of the time, the writing of an exposition is not a sudden or single but a deliberate and complex enterprise, readily divisible into processes or steps, though the number of recognizable divisions is not always the same. In the sections which follow, seven possible steps are discriminated. It is believed that the inexperienced writer will do well, even in the writing of short compositions, to follow conscientiously some such procedure, however elaborate it may appear, as is here laid down.

Determining a Subject.—The writer, we have seen, should be master of his material. From this may be derived the first essential of a subject. It must be something which the writer understands, or which he can bring himself to understand, before he begins to compose. Upon the intimacy and thoroughness with which he knows it will depend primarily both the completeness of his treatment and its power to convince. Only too often the futility of a composition

is explained by the curious paradox that the author is struggling to make clear to others what is obscure to himself. Risk of this unnecessary futility is greatest when the writer undertakes to deal with subjects with which he has just made an acquaintance, especially subjects of a technical, complex, or abstract nature. The second essential of a subject is intrinsic interest and value. An insignificant topic, however ingeniously developed, can yield but little profit, whether to author or reader. The prudent person will therefore waste no effort where he feels no challenge.

The young writer can arrive at a subject in either of two ways. He can draw it directly from his own experience or reflection, or he can seek the suggestion for it, or even the basic material, in the writings of others. The first way may prove fruitful for those whose experience has been considerable, who have done, seen, and read much, and who are accustomed to think. The material it offers, when this has been for a considerable time in the mind, is likely more than any other to be felt and understood, and hence to be useful. The practical danger of reliance upon this method is the danger of triviality. It is therefore safest when the suggestions it offers are supplemented by additional observation and reading.[1]

[1] Students not infrequently think themselves poorer in available material than they really are. They often can not find topics for simple expositions. They do not realize that it is mainly with facts and with opinions about facts that exposition deals, and that whenever they call to mind the knowledge they have acquired about any subject whatever, or whenever they form an opinion, they are concerned in that moment with a possible subject. The least favorable environment offers its store of sights and sounds and processes and events, its own interesting revelation of human nature. The most inexperienced inhabitant of an obscure Middle Western village could hardly fail to recognize in the following lists (one of fact, one of opinion) a few topics upon which he might write:

River Shells: Their Varieties and Uses.
Trials of the Rural Telephone Manager.
"Listening In" as a Rural Diversion.
Some Village Celebrities of the Old School.
Survivals of Antiquated Farming in My Home Community.
The Decay of a River Port.
The Decline of Church-going in the Country Districts.
Toll Bridges on the Lower Wisconsin River.

The second way may be more generally recommended. A subject based upon a distinguished author or prompted by his thought is likely to be significant. A subject the data for which must be collected from many books is likely to be educative. Common experience illustrates the fact that what we have written about effectively we have come really to know.[1]

Adjusting Subject to Space.—The student nearly always composes under fairly definite specifications of a quantitative kind. He is asked to write not simply an exposition but an exposition of three hundred, or approximately five hundred, or approximately a thousand words. The restrictions thus imposed are arbitrary but not wholly artificial. They have their analogies in the world of professional writers, especially among journalists. Contributors to periodicals, for example, soon learn that articles exceeding a certain length are not acceptable. Writers

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Local Items in the Village Newspaper.
What Threshing Time Means to a Country Lad.
The Common Type of Farm House in My Home Community.
How to Plant Potatoes.
Selecting Indian Corn for Seed.
The Type of Horse that is Most Useful on the Ordinary Farm.

Why the Farmer should not Patronize the Mail-Order Houses.
My Idea of the Schoolhouse as a Community Center.
The Right Kind of Man for a Member of the District School Board.
"Concessions" that should be Refused Space at our County Fairs.
Why I Think the Motion Picture is Injuring (or Improving) Social Life in the Country.
Under what Conditions I Consider the Silo a Desirable Investment.
Why More College Men should become Farmers.
The Breed of Cattle I Consider Most Profitable for the Small Farmer.
Personal Qualities Most Desirable in a Teacher.
My Prophecy concerning Farm Life in America a Century Hence.
My Estimate of the Character of Woodrow Wilson (or another public personage).
Kinds of Literature Best Suited to Boys (or Girls) of High School Age.
How the Reading of Good Books in the Remote Country Districts might be Greatly Increased.

[1] See Chapter I, "A Preface to Students," and Chapter X, "Literature and Composition." The topics for composition mentioned in the present chapter are for the most part of the class that might readily be suggested by ordinary experience. Many of these, unless treated by a student with special knowledge, might easily prove worthless.

of books sometimes have their limits set for them. Authors, like other people, are hampered by physical fact.

The subject cannot be adjusted to the space available by reference merely to the extent or importance of the object or idea to be considered. If that were true the same subject would always require for effective treatment approximately the same number of words. But "Limitation of Armaments" may with equal regard to unity be the subject of a brief after-dinner comment, of a pointed editorial in a newspaper, of a sermon, of a magazine essay, of a four-hour speech in Congress, or of a large book. The article on Mark Twain in the *Everyman Encyclopedia* takes up less than a column; *Mark Twain, a Biography*, by Albert Bigelow Paine, fills four volumes, containing a total of one thousand seven hundred and nineteen pages.

The writer can measure a subject only by first examining the purpose with which he approaches his material. It is not so much what he is going to write about that matters as what he desires to say about it. Take a simple illustration. A student is fond of his home city. It is a place of uncommon interest and importance, and he would like to write about it. He does not care, however, to go into great detail. He has no notion of sharing with the reader the fullness of his own knowledge; he merely wants to point out succinctly its chief characteristics. With this general purpose clearly defined, he can readily estimate, approximately at least, the size of his subject, or in other words, the space he requires. It seems clear that three hundred words would suffice. But suppose he wishes not only to mention chief characteristics but also to give a considerable amount of detailed information. When now he mentions the city's remarkable schools, he will want to name and describe them; when he mentions its industries, he will want to note the more important of them, and in some instances to narrate the facts of their growth; when he mentions its exceptional charity organizations he will want to point out their claims to distinction; and so on. The object to be treated, his home city, is still

the same, but any one can see that the subject is no longer, quantitatively regarded, the same subject; his change of purpose has increased its size.

The young writer should observe, however, not only that his purpose determines the size of his subject, but also that his purpose is partly dictated to him by the audience he addresses, and that the normal audience dislikes generalities and excessive compression. He must realize that if he is to interest and impress his reader he must ordinarily allow ample room for illustration and concrete detail. It is usually better for him to treat with particularity a restricted subject matter than to treat an extensive subject matter with dull abstractness.

If on consideration a topic is seen to be ill adjusted to the space available, it is sometimes best to abandon it altogether. But such a step is not always necessary. Often it will be found that some related topic, especially a simple contraction or expansion of the original one, will serve one's purpose admirably. For example, a boy interested in nature who finds that the wild animal life of the country of his childhood, as he would wish to present it, is too vast a subject for his five-hundred-word composition, might, through a continual process of contraction, end wisely by devoting his entire space to aspects of the common woodchuck—his appearance, his quaint walk, his food; or to one detail of the hunting of prairie chickens; or to the disappearance of the vegetation required by honeybees; or to an ingenious method of capturing poisonous snakes; or to the colorings of a particular species of butterfly; or to the peculiar motions and pauses of the humming bird. If his purpose be to give lively interest and freshness to his material, he can hardly take too small a field for a three or four page composition. The process of expansion is, of course, precisely the reverse. If a subject prove on examination too small for the available space, there is always the chance of discovering a related topic of larger scope.

The second step in exposition, then, is an adjustment

of subject and space, an adjustment of a quantitative kind. Failure to take it at the proper moment is likely to be calamitous to unity, to result in a thin, fragmentary, lop-sided, or diffuse composition; for if the limits remain unchanged, they must sooner or later be attended to, if not intelligently and with foresight in the beginning, then unintelligently and mechanically in the end.

Determining the Objective.—One speaker rises, proceeds directly into his subject, and in a few moments arrives at a "point," from which he passes to another, and so on to the end. Another rises, takes up some random aspect of his theme, wanders off into a related idea, from that to an idea whose relation to the first is already vague, and so on to others whose purport is wholly obscure, until at the end of half an hour's severe strain upon the attention of the audience, he closes his speech in a mist of words. No one really knows, in the second case, what it was all about. The success of the first speaker was due in all probability to a very simple circumstance; he knew for a certainty before he began his speech what his *objective* was to be, where he was coming out, what he was really driving at.

The entire energy of a composition should be focused upon an objective. Failure to define it with sufficient clearness is an outstanding cause of weakness in expository writing. Once clearly thought out and vividly realized, the objective becomes the clear and sure guide to the writer at every step. In the light of that he knows what material to accept, what to reject; he knows when he is moving, at what rate, and in what direction; he knows, furthermore, when he has arrived. Consciousness of a definite goal inevitably operates to unify and invigorate the entire course of a composition.

With respect to the objective there are two kinds of subjects: those in which the objective is single and indivisible, and those in which the objective presents itself as a series of more or less coördinate points. "The Essential Weakness of Our Team" suggests a subject of the first kind. So

also do the titles "The Chief Cause of the Decrease in Students"; "The Outstanding Characteristic of President Harding"; "An Observation on American Manners." In treating this class of subjects the writer determines his objective by clarifying to himself the indivisible goal, the "weakness," the "cause," the "characteristic," the "observation." On the other hand, such a title as "The Primary Duties of a Citizen" or "The Varieties of Religious Experience" suggests a subject of the second kind. The objective is the various "duties" or the experiences, and the writer has determined his objective when these appear in his mind with unmistakable clearness. Subjects of the second kind may well be avoided rather than cultivated by students of composition. They are likely, in comparison with the others, to require a less strenuous organization and consequently to afford a less profitable discipline.

When subjects of this second kind are used, however, the writer may obtain something of the more concentrated unity inherent in the other kind in either of two slightly different ways. First, by beginning the composition or ending it, or both, with a compact enumeration of the coördinate items. Second, by beginning, or ending, or both, with a generalization which is more indirect and informal than the enumerative summary, yet which serves to impress the items upon the mind of the reader and bind them together.

A subject which as first conceived is clearly of the second kind may often be conceived in another way so as quite to transform it. Take, for example, the subject: "The Advantages of a Small Town as the Seat of a University." Instead of conceiving this as a mere series of points, the writer may consider whether the advantages are not to be assembled for some ulterior purpose which will provide the more highly unified objective—to explain why there are more universities in small towns than in large cities, to influence the locating of a proposed university, to further the claim of some small town as a university site, or to make clear to a puzzled public the reasons why some univer-

sity is in one place rather than in another. This new goal, making itself felt throughout the composition, in effect recreates it. Out of it will come a new title. In actual practice an ulterior purpose is often the incentive to writing, the point of departure from which the writer proceeds to develop his subject. By such a process, when the writer's interest permits it, many topics of an elementary nature may be completely recast.

Whatever the kind of subject, the writer will be helped to see his objective clearly by expressing it in a definite form. This step is familiar enough to any one who has had any experience in argument, one of the first steps in which is the phrasing of the central thought in a "proposition"—a single sentence, worded with care to say precisely what the argument is to prove. The process of framing a proposition or thesis, as exemplified in Part III of this chapter, is exactly what should take place in the mind of a writer, no matter what kind of subject he has chosen or in what form he intends to develop it. And usually he should write it down, lest he lose his hold upon it and allow his mind to ramble in a maze to no purpose.

The process of clarifying the objective may be illustrated by applying it to the task of writing a thousand words upon the subject "An Estimate of the Motion Pictures." If we use this title we seem to promise not a collection of unrelated remarks but a definite and comprehensive judgment. Success lies in achieving that goal. We soon realize that we are dealing with a subject of more than one aspect, that some aspects are attractive, some unattractive, that what is true of some pictures is not necessarily true of others. How shall we make our way through to some definite general estimate? Only, unless we have thought a good deal about the matter before, by a hard process of thinking.

But hard thinking we like to avoid, and we imagine that since we are familiar with our material, we shall have no trouble in making plain our judgment. We begin writing. If we now pause to sketch an outline of topics, we may

realize the indefiniteness of our ideas, and so be saved, but the mere jotting down of topics will not of itself save us. We remain, let us assume, unwarned, and we pass along a series of ideas until we have produced some such composition as is represented in the following synopsis.[1]

1. The pictures reproduce with great success many forms of natural beauty, especially the mountains and the sea.
2. They can give vivid reproductions of the setting and the costumes of past civilizations.
3. I was once deeply disappointed with the vulgar inadequacy of a picture of the life of Cæsar.
4. Vulgarity of many kinds creeps into the pictures and lowers their tone.
5. I have seen a picture—Sarah Bernhardt was in the cast—which moved throughout on a high plane.
6. Many pictures turn upon divorce cases and similar disagreeable subjects.
7. The pictures are particularly successful with fairy tales; —a production of *Cinderella* pleased me immensely.

Some sort of relation can be supposed between each of the last six topics and its predecessor; every topic has expressed a real fact or idea, and one worth expressing—but to what end do they all move? Who is there that can divine what our final judgment is? At the end, where one might expect the emergence of a comprehensive opinion, he finds only a detail, interesting in itself, but helping him not at all to what he is looking for. The absence of a conclusion is no accident; none has been prepared for, perhaps not so much as thought of; no conclusion, one might almost say, would be *possible*. The composition as a whole, as an integral piece of exposition, is weak. Unconscious of an objective, hence feeling no constant control, we have drifted aimlessly through our allotted space.

The result might have been worse; but compare it for workmanlike directness and conclusiveness with the compo-

[1] This synopsis and similar ones on pp. 35 and 36 are used only as a convenient means to indicate arrangement of material, and are not to be regarded as outlines.

sition that will naturally ensue upon a more adequate preparation. This time we will weigh in our minds the good points and the bad, neglect the unimportant, fasten upon the more important, and, in fine, face ourselves through to some intelligible goal. What that conclusion is does not for the immediate purpose matter, but suppose that on the whole we conclude that the motion picture is of a distinctly inferior order of art. The moment we achieve this proposition, and test it, and are convinced that it expresses our judgment, we are well on our way. With this goal in mind we can hardly fail of a vigorous composition. Our essay may now be represented as follows:

1. The pictures have merits of a secondary order: they readily provide indefinite change of scene, and they can utilize excellently the beauty of nature as dramatic background.
2. They suffer essential, irremediable defects, however, in comparison with the regular stage, through their inability to employ spoken words.
3. Their scenarios, moreover, are in general of a very poor quality, and are not to be taken seriously as artistic representations of life.
4. Their acting is in general of similarly poor quality: artificial, exaggerated, commonplace, without inner significance.
5. There are, no doubt, exceptions to this judgment upon scenarios and acting, but the exceptions are negligible.
6. On the whole, then, the motion pictures as we know them to-day are of a distinctly inferior order of art, and their merits are well summed up in Miss Repplier's remark that they "have for their sole purpose the amusement of the uneducated."

The composition thus sketched is not an exhaustive treatment of the subject, but its superiority as an "estimate" of the picture theater, in comparison with its predecessor, is obvious, because its whole being is responsive to a clearly conceived objective. When the reader has laid it down, he has received an unmistakable impression.

One effect of clearly defining the objective is worthy of emphasis. That is the strength which it tends to bring to the end, the most important part of the composition. A writer whose mind is concentrated upon his goal is not likely

to be content with an irrelevant or misleading or insignificant conclusion. What is most important will be nearly sure in some fashion to find its way into prominence at the close.

Exercise.—Think out definitely a possible objective for three of the following topics:

Tennis as a Woman's Game; Soils in my State; Common Schemes for Rotating Crops; Student Publications; How the University Y. W. C. A. is Organized; Coöperative Marketing; "Tag Day"; Cafeterias and College Life; Spraying in Fruit Tree Culture; Growing Sugar Beets; The Best Type of Street Lighting.

Determining the Chief Details.—The fourth step seems simple, and may at first glance be considered superfluous. Why trouble about details until one has decided upon a final plan and begun the actual writing? The answer is twofold. First, because in the act of composition one is more likely to be content with the easy thing, the setting down of dry abstractions or generalizations, than to ferret out the particulars that will give vitality. A deliberate preliminary examination of one's stores in the way of concrete experience and information, or an extending of these through observation and reading, will make for increased vigor and interest in the final composition. Second, because thorough acquaintance with one's resources may be indispensable to the drawing up of the best final plan for the essay. Generally speaking, an important factor in the success of any composition is the skilful use of detail. A concrete incident, effectively narrated, may be the best possible beginning for a discussion of classroom manners, but how should one have thought to enter this sort of beginning in his plan who had not already scrutinized his memory for just such material? The most effective way of handling the subject "An Estimate of the Motion Pictures" might be to attach all of one's leading ideas to a vivid description of a particular picture, a description that should exhibit with completeness both the vices and the virtues of the art. But such a plan of treatment would scarcely occur to one

who had concentrated his attention only upon his abstract objective and had not troubled to inquire what elements of his experience as a theatergoer would be of most use in the presentation of his ideas.

Determining the Plan.—This step the student often attempts at the very beginning; but trying to perfect a plan before one knows definitely what one wants to communicate is a putting of the cart before the horse and is likely to prove either a waste of time or a cause of aimless and impotent expositions. The ordering of material is a reasonable and feasible enterprise only when there is material to order.

Undertaken at the right time, the process may not only be reasonable and feasible; it may also be exhilarating. This is especially true in subjects—they are the majority—in which a choice is possible among a variety of plans. The student is likely to encounter only one type of exposition in which the arrangement of his material is really dictated by its nature. That is the composition in which he is explaining a process, the various stages of which succeed each other in a chronological series. A composition explaining the steps in the printing of a daily newspaper, or in the canning of peas, or in the production of finished lumber, or in the plating of metal, has its essential plan laid down for it in advance. It would ordinarily be awkward and unnatural to begin at the end of the series and work back toward the beginning, or to begin at the middle, or at any other point than that suggested by the nature of the subject; and the result would almost inevitably be incoherent. But with this single exception the field may be considered clear. In general every new subject, if the writer will but view it so, is a new problem in strategy.

In arranging and developing his plan the author may be helped by keeping in mind the general laws of association, sometimes described as those of contiguity, similarity, and cause and effect. These should be understood, not so much because they offer direct assistance, as because the writer

who knows them may perhaps subconsciously be aided by them in obtaining a coherent and clear arrangement of his material, and also in developing and enlarging upon his subject.

Contiguity. The most obvious uses of the law of contiguity occur in description, in which details are contiguous in space, and in narration, in which they follow each other in time. Material things are called to mind, usually, in the order in which they have been seen or experienced, and often may best be reproduced in the mind of the reader in the same order.

Similarity. In every kind of writing, facts and ideas are frequently suggested and brought together because they resemble other facts and ideas, or because they are in contrast to them. Facility in perceiving or remembering resemblances and differences and adroitness in making use of them are of incalculable assistance to the writer. They underlie, if they do not constitute, much of what is usually called originality and imagination.

Cause and Effect. Another relationship which determines the development and arrangement of discourse is that of cause and effect. In narration, exposition, and argument the question "Why?" suggests much that is said on the subject discussed and requires the use of this relationship.

Types or methods of arrangement are (1) near to remote; (2) known to unknown; (3) simple to complex; (4) general to particular; (5) cause to effect. These types and others which any writer may readily discover, suggest ways in which ideas that in themselves have no fixed and inevitable order may be arranged in a progressive sequence, ready to be conveyed along the single track of language. The order suggested by them is on occasion reversed. Argument, for instance, often proceeds from effect to cause, and much explanatory and reasoned discussion, notably Darwin's *Origin of Species*, develops the general from particulars. The possibilities of arrangement are various.

For example, consider such a topic as "The Attitude

toward the Dry Laws in My Home Community," with the clearly defined objective: "The attitude is predominantly one of determination to enforce them." It might, while employing the same detail, take any one of the following, or, indeed, of many other forms. The effect of the various arrangements upon coherence and emphasis should be carefully considered.

I

1. [An incident occurring recently in the foreign quarter of the city is narrated, an incident in which the dry laws were openly defied.]

2. This event was symbolic of local sentiment among the foreign population.

3. Nor may it be said that this discontent is entirely confined to the foreigners: in several places in the vicinity it is pretty well understood that native Americans only a few weeks ago were illegally disposing of liquor.

4. The position of the press of the city is somewhat divided upon the wisdom of the dry laws, but it is single upon the necessity of enforcing them so long as they exist. [Quotations are given from editorials.]

5. The leading business men of the city, as represented by a public statement of the Board of Commerce, are unqualified supporters of the dry laws. [A quotation is given from the action of the Board.]

6. The churches, as might be expected, enthusiastically coöperate with the dry officials. [A quotation is given from a published sermon typical of the intense feeling of the churches.]

7. It will therefore be seen that in spite of a restless minority the weight of public opinion in my community rests strongly on the side of vigorous enforcement of the dry laws.

8. This generally firm state of opinion found admirable expression only a couple of days ago in a speech delivered by our mayor at a state convention of prohibitionists. [A passage is quoted at the end.]

II

1. [Editorials are quoted, with indication of their date and source.]

2. [A quotation is given from an action of the Board of Commerce, with indication of its date and source.]

3. [A quotation is given from a published sermon, with indication of its date and source.]

4. The extracts thus far presented, accurately expressing as they do the representative opinions of the local press, the business men, and the churches, would seem to provide a ready answer to a question concerning the attitude of my home community toward enforcement of the dry laws; and they are, in fact, not essentially misleading.

5. Opinion is, however, not quite so unanimous as these extracts would suggest; certain exceptions must be noted.

6. The foreign population are hostile to the dry laws.

7. An instance of their hostility is so striking as to be worthy of narration here. [The incident is presented.]

8. Native Americans, too, have in some cases forgotten their duties. [The facts concerning the illegal sales are stated.]

9. The exceptions are evidently not significant. The general sentiment is firm for enforcement of the dry laws; a single sentence from a recent speech by our mayor will serve admirably to sum the matter up. [The sentence is quoted.]

III

1. On the whole, public sentiment in my home community very strongly supports enforcement of the dry laws.

2. The following quotation from a recent speech of our mayor's excellently expresses this sentiment. [The quotation is given.]

3. Very similar sentiments have been expressed by typical representatives of three of our most important public agencies.

4. [A quotation from a sermon is given and commented upon.]

5. [A quotation from an action of the Board of Commerce is given and commented upon.]

6. [Quotations from editorials are given and commented upon.]

7. It is true that this opinion is not exactly unanimous in the community. [The incident in the foreign section is narrated and commented upon, and the facts concerning the illegal sales are stated.]

8. This hostility is obviously unimportant: the general sentiment of the community is unquestionably strong for enforcement of the dry laws.

Other plans, possibly better ones, will occur to any one who sets his mind to work upon the subject. The important

thing to note is the flexibility and hence the opportunity for skillful strategy—the word is worth retaining—which in general attaches to the ordering of material. In the case of most subjects, almost any order is *possible;* a ready use of appropriate transitions can even make almost any order seem plausible; the great question, and the great stimulus to effort, is the question as to which order will best attain one's purpose, that is, will leave in the memory of the reader the clearest, the firmest, and the most agreeable impressions.

Two opposed types of procedure which are illustrated in the variant synopses just given are worth identifying and discussing somewhat further. In the first synopsis the objective is deliberately withheld from the reader until the end, or approximately the end, of the composition. In the last, the objective is fully stated at the very beginning of the composition: the reader continues beyond the first section, not to learn the writer's conclusion, but to obtain the facts upon which the conclusion is based, and hence to acquire a more lively sense of what it involves. The type of order illustrated by the first synopsis, on account of the analogy with the inductive process of reasoning, may be called the inductive order. The type illustrated by the third synopsis, for a similar reason, may be called the deductive order. The second synopsis illustrates the two processes mixed.

Probably the chief virtue of the inductive order is the opportunity it affords to create suspense. An exposition conducted strictly on this order will sometimes stimulate an interest comparable to that aroused in a short story by the element of plot. Notable examples, in their essential method, are Huxley's lecture "On a Piece of Chalk" and Arnold's address "A Speech at Eton." In the first, the author begins talking of an apparently insignificant bit of chalk, and ends by presenting the reader with the groundwork of a theory of evolution. In the second, the author begins with a Greek word and the vicissitudes of its history, and ends with the announcement of an important truth. In neither case could

a reader, in the early part of the composition, foresee the nature of its close. The very uncertainty concerning the outcome awakens curiosity and adds special zest to the reading.

The inductive order is doubtless most natural, perhaps most effective, when by its means the writer reproduces in its essentials the original course of his thought. His exposition, in such a case, becomes autobiography: he but narrates to his reader an intellectual experience. Indeed, the deliberate pursuit of such an experience is a useful way to discover expository material. Let a student select any incident, for example, which has deeply impressed him, which has seemed full of significance, let him inquire *why* it thus impressed him, earnestly continue the train of thought thus begun, and presently he may find himself before an idea. The idea once defined, he has the subject for an essay. He has even more than the subject. The idea in question will be his natural objective, and if he chooses the inductive mode of presentation, the sequence of his own thoughts will be at least suggestive of a plan. This method of developing a subject has the special advantage of providing automatically a certain amount of detail. The incident which gives rise to the idea is in all probability good material for the composition.

If the chief virtue of the inductive order is its power of creating suspense, the chief virtue of the deductive order is its immediate perspicuity. In the latter the reader is summarily informed at the very outset of what he is to learn from the composition. The objective is placed before him at once. He is never in doubt as to the bearing of any part. The effect of clearness may be said to be cumulative; every new page adds clearness to an opening section which in a general way was already clear. If the experience of reading a composition of the inductive order is like going up a sinuous mountain path, and it may be a charming one, to be rewarded at last by a broad view from the summit, that of reading a composition of the deductive order is like

walking leisurely through a landscape which one has already surveyed from a height.

Modifications of the opposed types of order may preserve something of their characteristic differences in effect. A composition beginning: "The chief classes of higher schools in America are the liberal college, the technical school, and the professional school. . . . An attempt will here be made to characterize each of these in turn and distinguish it from the others"—is not strictly of the deductive order, because it does not really disclose its objective, that is, its ideas, its "points," at the beginning; but its plain announcement of the topics it will treat tends to remove suspense and hence to give something of the deductive effect. So a composition on "Unfamiliar Facts concerning the Panama Canal," which, without preliminary announcement of the details to be discussed, makes its "points" one by one, is not strictly of the inductive order because it does not really conceal its objective until the end; but it may give something of the effect characteristic of the inductive order by a gathering together or summarizing of its material at the close.

Further suggestions concerning the ordering of material will appear incidentally in the third part of this chapter. Enough has been said to serve the present purpose if the student has acquired some sense of the many possibilities of arrangement and a curiosity that will lead him to intelligent experimentation. Once the process of ordering material is seen not as stereotyped and dull but as extraordinarily flexible and challenging to the mind, the chief object in this discussion has been achieved.

Making the Outline.—Some writers may prefer, especially in the early stages of their reflection upon a subject, and when dealing with a reasonably short composition, not to hamper their wits with a mechanical device. They may feel that they move more freely if they carry no baggage. Others will find in the use of notes, even at an early stage, a means of fixing a wandering attention, of giving tangibility to vague conceptions, and of assisting the memory. With

respect to the final outline the case for most persons is clear. Few can afford to enter upon actual composition without a definite map of the road to be traveled. Moreover, the mere recording of his general design will sometimes enable the writer to detect faults which he has not before seen; faults of relationship, of proportion, of omission, of unity, or what not. Most students should conclude their preparations for a composition, even a very short composition, by making an outline. The particular form taken is of no importance so long as the outline serves its purpose. Of the three types which follow, the analytical outline is best. It may perhaps seem to congeal thought and in a measure to restrict the writer's freedom in exploring and expanding the items; but that apparent disadvantage is more than offset by the gain in precision, clarity, and coherence that comes from making in the outline a definite assertion about each topic.

The Topical Outline. The simplest type is the topical outline, useful in short compositions about subjects with which the writer is thoroughly familiar. In this the principal topics and subdivisions are indicated by words or phrases which serve to remind the writer, as he proceeds, of what he is to take up next. The fault to be found with this kind of outline is that it does not indicate what is to be said under each heading, or precisely what the relation of one topic to another is. Words and phrases may when they are first set down have a definite meaning to the writer which later he will try in vain to recall.

The Paragraph Outline. The paragraph outline consists of a series of sentences, each embodying the topic or substance of a paragraph. It avoids the fault of the topical outline, but it encourages attention to a detail of composition at a time when the writer should be concerned with logical relationships of a general nature, and it offers no easy means of making those relationships graphic. It is of use in making a synopsis of something already written, but is neither a properly proportioned synopsis nor a guide for the writer.

The Analytical Outline. The analytical outline is the most useful and trustworthy type. It is made up of sentences, each expressing an idea as simply and precisely as possible. The first step in making an analytical outline is to put each of the main ideas in a sentence. These principal sentences will then be set down in accordance with the general plan which the writer has already determined.

The main topics or divisions of a plan when taken together cover the whole topic, or thesis. The plan must be amplified, not by introducing new divisions, but by developing each of the main heads as a topic in itself. Due regard must be paid, of course, to its relations with the other main divisions. How far amplification should be carried in the plan must be determined by the scale of the composition and the mental habits of the writer. It is safer on the whole to make the plan full, rather than meager, for fullness of analysis at this stage reduces the amount of organization to be completed in the final writing. This is perhaps least true in narration and description; it is most true in complicated exposition and in argument. Simplicity and clarity will be preserved if at every step the writer regards each topic with which he deals, together with all subtopics under it, as a unit, a whole within the larger whole.

In giving the plan its full form, each topic should be so numbered and placed on the page as to indicate at a glance its relation to others. For instance, its principal topics should be given Roman numbers placed at the left-hand margin.

I.
II.
III.

The subtopics under I should be lettered in another series, somewhat to the right:

A.
B.
C.

If the plan is so elaborate as to require further subdivision, the next series, still further to the right—subtopics under A, for instance—may appear thus:

1.
2.
3.

These directions will be found illustrated in the third part of this chapter.

The completed outline, then, it may be said finally, gives the writer an opportunity to survey his composition as a whole in small compass and to make adjustments and alterations that will render unnecessary much laborious revision. It enables him to test the logical connections and relationships between his ideas; to discover omissions; to secure due proportion and symmetry; to omit irrelevant material; and to remove or correct apparent conflicts.

Writing the Composition.—The inexperienced writer may be at a loss to know what to do with his outline after he has made it. After having put much time and thought on this skeleton of a composition he may feel that it has become an end in itself, and that having now got it out of the way, he may put the thing in a closet while he proceeds to write, unhampered. He should, instead, try to follow his outline faithfully. Of course the final process of composition may require many departures from the details in the plan. These are not to be avoided; the plan should be used with intelligence and interpreted as liberally as circumstances require; the point is that it is to be followed, not abandoned. It should be reread carefully from beginning to end just before actual writing commences, in order that the beginning shall be made with the whole treatment of the topic in mind at once.

The Beginning. Attractiveness and clearness are essential to a good beginning. No matter how much you have to say, how important it is, or how well you can say it after you get started, your efforts will be fruitless if they are not read, and generally they will not be read unless they begin

in a way to attract readers and make them wish to read on. Inherent interest in the subject matter is, of course, a most desirable incentive, and clearness of presentation is itself attractive; but the effectiveness that comes from those two sources may be enhanced by the writer who finds the best way to begin his discourse.

There are no formulas for good beginnings. Every composition is a separate, new problem requiring individual solution; but it is well to begin as directly and promptly as possible with the subject itself, avoiding everything by way of introduction not essential to clearness or interest. Writers sometimes warm up slowly to their subject. They make many preliminary flourishes of the pen, or to change the figure, they spend much time in publicly tuning up before beginning to play. Tuning should be done in private. Present taste has little patience with the slow, elaborate approach. Begin as briskly and directly as you can.

When the inductive method is used, of course the plan is concealed and the composition may begin with a detail. In that case it is only necessary that the reader shall be made to understand as soon as possible that there is a design underlying the discourse and a goal ahead towards which the details are moving him. If the subject matter is difficult or complicated and the discussion hard to follow, the deductive method, or a modification of it, involving an explanatory introduction, is generally advisable. This introduction may be a brief statement of the central theme, and the way in which it is to be developed. It may even be a sort of synopsis, indicating the main divisions of the plan. Huxley begins his essay "On the Educational Value of the Natural History Sciences" thus:

> The subject to which I have to beg your attention during the ensuing hour is 'The Relation of Physiological Science to Other Branches of Knowledge.' . . .
>
> Regarding physiological science, then, in its widest sense—as the equivalent of *biology*—the science of individual life—we have to consider in succession:

1. Its position and scope as a branch of knowledge.
2. Its value as a means of mental discipline.
3. Its worth as practical information.

And lastly,

4. At what period it may best be made a branch of education.

Macaulay begins his *History of England* with this clear and simple sentence: "I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living," and in three pages equally simple and explicit outlines the proposed work. James Ford Rhodes begins his *History of the United States from Hayes to McKinley* with no introduction whatever: "Many of our Presidents have been inaugurated under curious and trying circumstances but no one of them except Hayes has taken the oath of office when there was a cloud on his title." Roosevelt begins his autobiography with no flourish: "My grandfather on my father's side was of almost purely Dutch blood. When he was young he still spoke some Dutch, and Dutch was last used in the services of the Dutch Reformed Church in New York while he was a small boy." One of the most delightful autobiographies of recent times, *The Americanization of Edward Bok*, wastes no time on preliminaries. The opening paragraph reads: "The leviathan of the Atlantic Ocean, in 1870, was *The Queen*, and when she warped into her dock on September 20 of that year she discharged, among her passengers, a family of four from the Netherlands who were to make an experiment of Americanization."

Or it may be advisable to begin by stating a problem, raising a question, or presenting a situation which the discourse is to explain or discuss. In this case, while deferring the discussion itself, the writer must take care to present the preliminary matter attractively and to indicate the use he intends to make of it. Thus in his essay on "The Spirit of Learning," Woodrow Wilson, beginning with the sentence "We have fallen of late into a deep discontent with the

college, with the life and work of the undergraduates of our universities," ends the preliminary statement of his problem with this paragraph: "I am, of course, using the words liberalize and moralize in their broadest significance, and I am very well aware that I am speaking in the terms of an ideal conception, rather than in terms of realized fact. I have spoken, too, of what the college did so long as its aims were definite and its processes authoritative, as if I were thinking of it wholly in the past tense and wished to intimate that it was once a very effective and ideal thing but had now ceased to exist; so that one would suppose that I thought the college lost out of our life and the present a time when such influences were all to seek. But that is only because I have not been able to say everything at once. Give me leave, and I will slowly write in the phrases which will correct these impressions and bring a true picture to light."

He presents his thesis by slowly writing in the phrases which will "correct these impressions and bring a true picture to light." When there must be an explanatory introduction its character and purpose should not be concealed, but rather made clearly evident; readableness should be attained, but not at the expense of clarity. There should be as little of the rattle of machinery as may be, but readers are usually grateful for being taken into the writer's confidence as to the road they are to travel, whether or not the destination is announced in advance.

It is desirable that the mechanical effect of numbered divisions of the subject be avoided whenever clearness can be obtained without it, but the writer not quite sure of his ability to conceal his plan and still make his reader feel at home might better let his plan show through.

"It is far better that we commence irregularly—immethodically—than that we fail to arrest attention," Poe says; "but the two points, method and pungency, may always be combined. At all risks let there be a few vivid sentences *imprimis*." These "few vivid sentences" may be an incident belonging in the middle of the story, or any

striking passage of description or explanation removed from its normal position and placed at the beginning. When that method is used, the composition is said to begin *in medias res*. The writer in using this device should be sure of two things. First, the opening passage should be not only attractive, but also really important; the situation or idea introduced should be so essential to the discourse as to justify the use of this device. In the second place the opening passage must be a real beginning, a point of departure, from which the writer may continue in a natural, easy, unaffected way; for the bright beginning which is followed by a clumsy, awkward, or uninteresting transition makes the reader doubt the writer's competency and sincerity.

The Conclusion. The conclusion of a composition, like that of any other considerable undertaking, is of the greatest importance and requires the most care and foresight. To make it at once graceful and effective, the writer must have it more or less in mind from the beginning. It must be clearly foreseen, and must influence the choosing and ordering of all that leads up to it, as also it must be so managed as to supplement all that has preceded it and bring the enterprise to an orderly and satisfying close. Making a successful exit from a discussion is not unlike the accomplishing of the final act of a social call. The event must be neither too abrupt nor too prolonged. If one must choose between the caller who interrupts a speech, seizes his hat, and bolts, and the inconclusive dawdler who verbosely works his way out with many loops, pauses, and returns, and finally fades in a twilight of inarticulate speech, one would prefer the bolter. Neither extreme is good form, either in calling or in writing, although the abrupt ending, like that of a piece of jazz music, has of late had a certain vogue. Abruptness is permissible, if the reader has been made aware that all has been said and done, but it must be in harmony with what has gone before. The ending must be on the key, must be harmonious with the whole composition in tone and manner, must complete the reader's sense of totality. It

must therefore have close and obvious relations with the beginning; in shaping his conclusion the writer should carefully reread his introduction, to make sure that the conclusion redeems all promises, completes the realization of all expectations.

This sense of totality may often be attained by so following and indicating throughout the composition the successive steps in its development as to make no formal conclusion necessary. If it is unnecessary, by all means it should be omitted. In some cases it is well to remind the reader just what it was that the beginning promised, and that the promise has been kept. Sometimes, if the composition is long, or complicated, it is desirable to summarize the main points at the close, where they may be reviewed by the reader in the light of the discussion preceding. In writing a concluding summary, care should be taken in most cases not to repeat the wording of the introduction, if such repetition can be avoided; every advantage should be taken of the development which the ideas with which the discussion began have undergone in transit; the concluding summary should review the original ideas transformed and clarified.

A skillful writer is able to introduce in the closing passages of his composition some alteration of tone and manner to suggest that the end is approaching. How to do it cannot be explained; the method must be worked out by the writer, and can be, once the idea is caught. Careful observation of the best writing will afford the student many good examples, an examination of which, while contributing to his skill in writing, will also add much to his enjoyment of literature. Consider, for instance, the closing paragraphs of Stevenson's "A Gossip on a Novel of Dumas's":

There is yet another point in the *Vicomte* which I find incomparable. I can recall no other work of the imagination in which the end of life is represented with so nice a tact. I was asked the other day if Dumas made me laugh or cry. Well, in this my late fifth reading of the *Vicomte,* I did laugh once at the small

Coquelin de Volière business, and was perhaps a thought surprised at having done so: to make up for it I smiled continually. But for tears, I do not know. If you put a pistol to my throat, I must own the tale trips upon a very airy foot—within a measurable distance of reality; and for those who like the big guns to be discharged and the great passions to appear authentically, it may even seem inadequate from first to last. Not so to me; I can not count that a poor dinner, or a poor book, where I meet with those I love; and above all, in this last volume, I find a singular charm of spirit. It breathes a pleasant and a tonic sadness, always brave, never hysterical. Upon the crowded, noisy life of this long tale, evening gradually falls; and the lights are extinguished, and the heroes pass away, one by one. One by one they go, and not a regret embitters their departure; the young succeed them in their places, Louis Quatorze is swelling larger and shining broader, another generation and another France dawn on the horizon: but for us and these old men whom we have loved so long the inevitable end draws near and is welcome. To read this well is to anticipate experience. Ah, if only when these hours of the long shadows fall for us in reality and not in figure, we may hope to face them with a mind as quiet.

But my paper is running out; the siege guns are firing on the Dutch frontier; and I must say adieu for the fifth time to my old comrade fallen on the field of glory. *Adieu*—rather *au revoir!* Yet a sixth time, dearest d'Artagnan, we shall kidnap Monk and take horse together for Belle Isle.

III. Problems in Exposition [1]

The following exercises, logically regarded, are not mutually exclusive. Their number is arbitrary, and their nature is determined by practical considerations. In certain of the problems, for example in Problem VI, a definite logical process receives separate attention. The student will realize that in the free treatment of almost any expository subject he may desire to employ a variety of processes in a single composition. The comments by which the exercises are accompanied assume an acquaintance with, and sometimes repeat in brief form, important ideas which have

[1] The problems here presented are considerably supplemented by the exercises suggested in "Literature and Composition," Chapter X.

already been presented. The superiority as rhetorical discipline which has been attributed to the highly unified composition is throughout kept in view.

In the case of each problem at least one illustrative composition is presented in outline form. About half of the imaginary compositions are conceived as inductive in method, about half as deductive, though in actual practice the latter method is probably the more common. In any given instance the change from the inductive to the deductive method can be readily effected. The outlines do not differ greatly in the degree of their amplification. In respect to their length and elaborateness they may be regarded as models for compositions varying in extent from five hundred to fifteen hundred words. Outlines for compositions falling outside these limits may vary accordingly. It should be borne in mind that in general both the topics outlined as examples and those presented as additional suggestions to students may be made the subjects of short or long compositions according to the purpose with which they are approached.[1]

Problem I: An Exposition of a Process.—The characteristic of the exercise is the telling step by step how something is made or done. Clearness may at times require a separate preliminary or parenthetical account of the materials or equipment used. Subjects decidedly technical in nature should be avoided entirely or else treated in a popular way. The best subjects for the beginner are unambitious subjects, especially those having great intrinsic interest. The *objective* characteristic of the exercise is simply the several coördinate steps of the process in question. The composition will seem more highly integrated, however, as in the example outlined, when a generalization regarding the process as a whole, a generalization rising naturally out of a consideration of the details of the process,

[1] See the section "Adjusting Subject to Space" in Part II of the present chapter. A warning concerning the use of the topics for composition suggested in this chapter is contained in the footnote on page 24.

is employed as a controlling idea. This idea, when present, will be expressed in the thesis.

Example

MAKING MAPLE SUGAR

Thesis: Making maple sugar is a highly picturesque and interesting occupation.

I. Making maple sugar is a highly picturesque and interesting occupation.
II. The sugar camp appears to the observer as an ordinary grove of maple trees containing a few low buildings of simple character.
III. The first step is tapping the trees.
  A. It requires special weather conditions.
  B. It requires three or four articles as equipment.
  C. It consists of boring holes into the trees, inserting tubes, and placing buckets under the projecting ends of the tubes.
IV. The second step is collecting the sap.
  A. In a large grove it requires a truck or sledge and barrels large enough to hold quantities of sap.
  B. It consists of collecting the sap and transporting it to the sugar house.
V. The third step is "boiling down" the sap.
  A. It requires huge vats heated by very hot fires.
  B. It consists of boiling the water out of the sap.
  C. It produces a thick golden syrup, or, if the boiling is still further continued, the sugar.
  D. Often, especially at night, it is made the occasion of joyous social gatherings.
VI. [Equivalent to I] The process throughout, associated as it is with the woods and the freshness of spring, and having to do with a much-relished food, becomes frequently a kind of spring festival and affords long-remembered pleasure.

(The method of development is deductive. It will be noticed that the general ordering is chronological, and that any order other than the one given would appear unnatural. The descriptive element, on account of its general appeal, will repay con-

siderable emphasis. It is assumed that the idea contained in the thesis will be active throughout the composition.)

Topics for Composition

Getting Rid of the Stumps; Pruning Trees; Spraying Apple Trees; Milking a Cow; Breaking Colts; Filling the Silo; Preparing a Tennis Court; Making Chocolate Creams; Making a Living-room Livable; Getting up a Debate; Arranging a Dinner Party; Selling a Man What He Doesn't Want; A Simple Process of Making Enemies; With the Honeybees (a brief account of the typical honey industry); Growing Tobacco (wheat, cotton, rice, sugar beets, etc.); Making a Daily Newspaper; With the Lumber Men (a brief account of their work); Reclaiming Swamp Land; Making Limburger Cheese; Swine Raising; The Making of a Modern Doctor; Conducting a Live Stock Sale; The Making of a Gentleman.

Problem II: An Exposition of Individual Character.—A familiar type of character analysis consists merely of the presentation of a series of more or less coördinate traits. A man is depicted as conspicuous for hard sense, executive ability, average morals, and social disagreeableness; and then, the four traits having been concretely set forth, and perhaps summarized, the exposition ends. Into such an analysis, the man's personal appearance and his past and present history may enter without altering its nature. A sketch of this type suffers appreciably in rhetorical effectiveness from the absence of a controlling idea. Often, however, it may be readily transformed. Here, much as in Problem I, an integrating element may frequently be found in some generalization suggested naturally by the details of the subject. An examination of the four traits just mentioned, for example, may suggest some such idea as the following: "He represents the self-made, somewhat unscrupulous business man not infrequently seen in the newer communities." This concentrated idea may become the objective.

A still more highly unified type of analysis, but at the same time a more hazardous one, is that in which the writer

seeks in the character he is expounding the predominant trait, simple or complex, the single trait which seems to sum up all the others, which more than any other marks him off, identifies him, characterizes him. This one quality the writer makes his objective. One person may be marked by his inveterate procrastination, another by his curiosity regarding natural science, another by his unsocial temperament, another by his enthusiasm for generous ideals, another by his turn for leadership, another by his selfishness. In presenting this one trait all others may be either ignored or subordinated. The danger in this procedure is plain: the writer may find that the individual he is expounding has disappeared in a class.

Success in this exercise will depend upon the insight with which personality is analyzed and the vividness with which it is set forth. Illustrative detail—such as appearance, actions, speeches, gestures—should be freely employed. The order in which the material is presented must often be carefully studied, since there is not here as in the preceding problem an obvious external principle by which to determine the arrangement.

The short autobiography of a thousand or fifteen hundred words, as it is sometimes practiced, is clearly an exposition of individual character, the character of the writer himself.[1]

Example 1

ELEANOR BROOKS [A COLLEGE GIRL]

Thesis: She seems to belong less to our own than to an earlier generation.

I. Her personal appearance is unusual.
   A. Her dress is very conservative.
   B. Her hair is always arranged in the simplest fashion.

[1] A more normal type of autobiography is discussed on page 54.

II. Her manners are reserved and dignified.
  A. She makes friends very slowly.
  B. She uses first names only with her nearest friends.
  C. Nevertheless she never gives offense.
III. Her disapproval of the manners of certain girls is evident, especially as regards:
  A. Their free habits of speech.
  B. Their informal relations with men.
IV. Her reading is done mostly in authors little read in her set, such as George Eliot, Dickens, Thackeray.
V. Whether related or not to her reading, her attitude on most questions is characterized by a practical good sense commonly associated with much older people.
VI. Her chief diversion is music, Beethoven being her favorite composer.
VII. She seems to belong less to our own than to an earlier generation.

(A series of traits is presented, but they are focused upon one idea. This idea, it is assumed, though not explicit until the end of the composition, will be active throughout. The method of development is inductive. The order of parts is further determined as follows: I is a natural beginning; II is closely related to I; III connects naturally with II; IV is a background for V, and the two are here considered more fundamental than VI.)

Example 2

AN AUTOBIOGRAPHY [A COLLEGE MAN]

Thesis: If there is anything to distinguish me from the average American boy, it is probably the degree of my general self-confidence.

I. I am unusually self-confident.
  A. I come of an industrious, self-helping stock.
  B. I was early required to aid in the support of my father's family.
  C. I have had some success in a business way.
II. I early developed a serious interest in electrical engineering.

A. At the age of fifteen I began working in an electric power plant.
B. I soon acquired and have continued to have intense curiosity regarding electrical machinery.

III. My social qualities are only indifferently developed.
A. Despite my general self-confidence, I am socially diffident.
B. My life has been so busy that my chief social contact has come through membership in an orchestra.

IV. My chief outdoor sport has been skiing.
A. Skiing is a tradition in my Norwegian family.
B. I early had much success in the sport.
C. My chief triumph was at a tournament last year.

V. If there is anything to distinguish me from the average American boy, it is probably the degree of my general self-confidence.

(An expository sketch similar in type to Example I. It is assumed that the idea contained in the thesis, though not explicit until the end of the composition, will be active throughout. The method of development is inductive. The order of parts is further determined as follows: I comes first because it is important and best prepares the way for the other points; II is led up to by I; III is more nearly related to II than to IV.)

Example 3

CONCERNING MYSELF

Thesis: My characteristic trait appears to be changeableness.

I. If any one asked me what chiefly characterized me, I should say changeableness.
II. My shifting from one plan of study to another early in my first year at college was typical.
III. The trait has been illustrated in connection with innumerable matters, such as:
A. My interest in the professions.
B. My musical education.
C. My athletic activities.
D. My friendships.

IV. The trait has frequently cost me success just when I was on the point of achieving it; for example:
  A. When I set out to win a scholarship in high school.
  B. When I nearly obtained an excellent position in business.
V. I am well aware how deeply rooted this defect of character is.

(The analysis is focused upon one trait. The method of development is deductive. The order of parts is further determined as follows: II follows the opening section because its nearness in time makes it a specially pertinent example. III logically follows by way of more adequate illustration. Item A comes first under III because it is led up to by II; B and C follow through relationship of subject; D, which must anyhow have come last, affords a climax. Since V is designed for the ending, IV is automatically placed. A and B under IV are in chronological order.)

Topics for Composition

Any individual character, real or fictitious, past or contemporary, with which the writer is adequately familiar will serve as a subject. Interesting personalities at the moment much in the public eye will readily suggest themselves. The characters of Shakespeare's plays and of the works of the great English novelists afford highly profitable material for analysis. The student will find that not the least difficult subjects, seriously treated, are those based entirely on personal observation.

Problem III: An Exposition of Typical Character.—Sometimes we may wish to present not an individual but a type, such as the snob, the parlor radical, the motion-picture heroine. The simple method here suggested consists of two processes: the setting forth in a general way of the traits characteristic of the class, and the describing one or more individuals in whom the traits in question—either alone or along with secondary traits—are conspicuously present. Either of these processes may precede the other. Each trait presented should of course be set forth as concretely as possible.

Sometimes one characterizes a type by a single trait. When this is the case the composition naturally focuses upon a highly unified objective. When this is not the case the objective becomes a series of coördinates. A subject involving a series of coördinates may be effectively transformed by subordinating the analysis to some single idea. The example which follows affords an illustration. The analysis of the "grind" is made, not an end in itself, but the means of supporting a definite proposition apropos of the type.

Example 1

THE "GRIND"

Thesis: Though doubtless often unfortunate rather than personally to blame, the "grind" deserves the neglect which he is sure to experience.

I. Though doubtless often unfortunate rather than personally to blame, the "grind" deserves the neglect which he is sure to experience.

II. He is marked by a number of unattractive qualities.
  A. He is unintelligently absorbed in books.
  B. He is totally unoriginal and without personality.
  C. He is averse to society.
  D. He is careless regarding his personal appearance.

III. The type is strikingly exemplified in Miss ———.
  A. I was struck on first meeting her by her odd appearance.
  B. In spite of her very considerable knowledge of facts she is mentally dull.
  C. She has invariably discouraged my efforts to interest her in social affairs.

IV. [A variant expression of I.]

(The account of the type here precedes the example. It is assumed that the idea contained in the thesis will be active throughout. The method of development is deductive. The order of traits in II is generally from the more to the less important. III deliberately avoids a monotonous serial repetition of the details under II.)

Example 2

THE NEW ENGLAND PURITAN

Thesis: The New England Puritan, despite his faults, represented a high development in human nature.

I. The type, in a somewhat extreme form, is well exemplified in Jonathan Edwards.
   A. His simple biography marks a man whose life was mainly an inner one.
   B. He has become a name for an over-rigorous attitude in matters of religious doctrine.
   C. His nature was nevertheless singularly elevated and spiritual.

II. The New England Puritan may be summed up in the following traits:
   A. He was preëminently and sincerely God-fearing.
   B. In consequence of his religious zeal, he placed an extraordinary emphasis upon right living.
   C. His energy of nature, combined with a certain narrowness, sometimes led him through the excess of his virtue into hardness of temper.

III. The New England Puritan had faults, but the virtues of his type mark it as an achievement in human nature.

(The example here precedes the abstract analysis. The method of development is inductive. It is assumed that the idea contained in the thesis, though not explicit until the end of the composition, will be active throughout. Though I and II must deal with similar material, here again an attempt is made to avoid monotony.)

Topics for Composition

The "Tea Hound"; The Slacker; The Chaperon; The Landlady; The Library Attendant; The "Movie" Villain; The Self-Advertiser; The "Ha'va'd Man"; The Good Loser; The Nervous Man; The "Idealist"; The Liberal-Conservative; The "Parlor-Bolshevist"; The Political Demagogue; The Southern "Mammy"; The Virginian Cavalier; The English "Tommy"; The French "Poilu"; The Shakespearean Comedy Heroine; The Average Man; The Man of the Street; The Ticket Agent; The Eighteenth Century Mohock; The Pirate of Romance; The Man Who Does Not Join.

Problem IV: An Exposition of Causes, Effects, or Other Coördinates.—"What were the causes of the Spanish-American War?" "What were the effects of the President's action?" "What reasons had she for choosing the course in chemistry?" "What will be the probable results of your decision?" Every one recognizes how common is the analysis suggested by any one of these questions, and how familiar is the composition which sets forth its results. Not different rhetorically is the essay which presents any list of logical coördinates. "The Delights of Aeroplaning," "Ridiculous Aspects of Grand Opera," "Schemes for Working One's Way through College"—all offer the same rhetorical problem as "The Causes of the Spanish-American War" or "The Effects of the President's Action." When the coördinate items are all subordinated to one idea, as in the example which follows, the effect of unity is enhanced. In such a case the title may naturally correspond. The composition may be called "Cause" or "Effect" rather than "Causes" or "Effects"; or it may have some other title which harmonizes with the concentrated objective. Instead of "Some Effects of the Great War," for example, one may say "The Effect of the Great War," or, less explicitly, "The Great War and the New World."

Example

THE GREAT WAR AND THE NEW WORLD

Thesis: The Great War has wrought a vast change in the life and thought of the world.

I. It has revolutionized military science.
   A. It has changed land tactics.
   B. It has changed sea tactics.
II. It has altered the political map of Europe, Africa, the Near East, the Far East.
III. It has brought large nations into financial embarrassment.

IV. It has advanced ultra-democratic or radical ideals.
  A. Russia has undertaken a communistic experiment.
  B. Central Europe has had to face the growth of radical ideas.
  C. Political discontent has become common in other parts of the world.
V. It has prompted the development of a strong sentiment against war.
  A. Such a sentiment has long had supporters.
  B. The Great War has greatly developed this feeling.
VI. The Great War has wrought a vast change in the life and thought of the world.

(The subject is abnormal for a short composition. Such a topic may be occasionally justified, however, by the fact that it necessitates broad views and brief presentation of large ideas and events. The method of development is inductive. The general order of the main headings is from the material to the immaterial. It is assumed that the idea contained in the thesis, though not explicit until the end of the composition, will be active throughout.)

Topics for Composition

(All topics assume the existence of more than one cause, effect, result, etc.) Why I Dislike Mathematics (or another subject); Why Hazing Cannot be Entirely Abolished; Some Good Effects of Military Discipline; Beneficial Results of the Daylight-Saving Plan; Why I Go (Do Not Go) to Church; The Causes of Roosevelt's Popularity; The Causes of Wilson's Failure with the Senate; Why Interscholastic Debating and Oratory Have Declined; Why the Eighteenth Amendment Is (Is Not) Impracticable; Why One Should (Should Not) Choose One's Profession before Entering College; The Bad Effects of Excessive Automobiling; Bad Effects of the "Newspaper Habit"; Beneficial Results of Foreign Travel in Youth.

Problem V: An Exposition by Comparison.—One way of throwing light upon an object or idea is to compare it with one or more other objects or ideas included with it in the same class. Thus we compare one official with his

predecessor, one thinker's views of religion with those of another, one piece of music with another piece, one make of fountain pen with another make. When a single likeness or difference is involved, or a judgment concerning the superiority or inferiority of one object to another, the composition naturally focuses upon a single idea. Where a series is involved, of likenesses or differences or both, the objective may be simply the series in question. In the latter case the subject may be transformed into a subject with the highly unified objective by subordinating the process of comparison to some controlling idea. A composition on the points of contrast between Dickens and Thackeray may have for its objective the points in question, or it may subordinate the several items to the concise proposition that "Dickens is the more genially representative, Thackeray the more profound."

The character of the exercise is such that often alternative schemes of arrangement at once suggest themselves. Thus if likenesses between A and B are to be set forth, we may describe one after another the points which A and B have in common; or, on the other hand, we may first present all the relevant aspects of A, then all the relevant aspects of B, and, having in this manner laid the foundation, end by indicating briefly the points in which the two objects coincide. The case is analogous when differences are to be exhibited. Where both differences and likenesses are in question the number of possibilities in respect to the general conduct of the composition is of course increased.

Example

FRENCH OR SPANISH AS ONE'S CHOICE IN ROMANCE LANGUAGES

Thesis: French, on the whole, is clearly superior to Spanish as one's choice in Romance Languages.

I. The question becomes increasingly important as Spanish comes more into prominence.

II. French is more serviceable than Spanish as an international tongue.
  A. The usefulness of French in this respect is extensive.
    1. Its position as a common language is traditional.
    2. Its use at the Armament Conference shows that it has not wholly lost this position.
    3. Its wide usefulness was brought home to many persons during the Great War.
  B. The usefulness of Spanish in this respect is limited.
    1. Its use in the past has been relatively narrow.
    2. Its present use is limited mainly to Spanish countries.

III. French is more important in its cultural connections.
  A. Spanish civilization is outside the center of European progress.
  B. French civilization is at the center of European progress.

IV. French is superior in the worth of the higher literature it contains.
  A. French literature contains a large number of widely known writers.
  B. Spanish literature chiefly means to the world a few great names.

V. Spanish is probably superior in economic usefulness.
  A. Spanish is in this respect constantly increasing in importance.
  B. French is in this respect probably at a standstill or declining.

VI. In only one important respect, and that a non-cultural, highly specialized one, can Spanish claim superiority: on the whole French is manifestly superior as one's choice in Romance Languages.

(The general method is inductive; the controlling idea is not fully revealed until the close of the discussion. The same logical order may be attained within II, III, IV, or V, if the writer will reserve the conclusion expressed in the heading until the details have been brought forward. The order of parts is further determined as follows: V comes where it does

because there it will probably do least to obscure the objective which the writer has in view; II, III and IV are grouped because of their common direction, and their order is that from the least to the most important; I and VI place themselves. Within the divisions the order of the objects compared is designedly varied. The subject can of course receive only brief treatment in a short essay.)

Topics for Composition

Skating and Skiing as Winter Sports; The Superiority of Biology to Physics (or *vice versa*) as a Single Science; The Superiority of Silage to other Winter Feed (or *vice versa*); Fraternity Man and Barbarian; The American President and the British Premier: A Comparison of Functions; Outstanding Differences between the American and the British Systems of Government; The Superiority (or Inferiority) of the Steam to the Gasoline Automobile Engine; Before the Football Game and After; The New England Colonial House and the California Bungalow as Architectural Types; The Mountains and the Sea as Vacation Resorts; Handmade and Machine-made Shoes; A Comparison of the Hot Air with the Steam Furnace for Domestic Heating; The Artistic Superiority of the Older to the Contemporary Dances (or *vice versa*); Wilson and Harding on a League of Nations: A Comparison of Views; A Comparison of Engineering and Law as Life Professions; *Punch* and *Life:* A Comparison of British and American Humor; A Comparison of Jazz with Classical Music; Some Resemblances between Mohammedanism and Christianity; Reynolds and Rembrandt as Portrait Painters; Industrial Stock and Real Estate as Forms of Investment; The Small College and the Large University as Places to be Educated; Faculty Government and Student Self-Government: A Comparison of Advantages; The City and the Country as a Home for Children; The Superiority (or Inferiority) of the Life of Action to the Life of Thought.

Problem VI: An Exposition by Logical Classification. —The exercise represents a common activity of the mind. Some one asks you to tell him something about American college publications. You are likely to begin your answer thus: "Well, there are several sorts. There are the college newspapers, corresponding to the city dailies. There are

the literary magazines, corresponding roughly to the *Atlantic* and the *Century*. Finally, there are the humorous periodicals, corresponding to *Punch* or *Life*." You then proceed to describe each of these classes in detail. Your simple classification has helped you to give the reader an understanding of the general topic. It will be noticed that American college publications are here classified with respect to their function or purpose. That is because their purpose or function in the connection suggested was thought to be the most significant thing about them. They might be classified with respect to their management, or their physical size, or their typographical attractiveness, or their editorial excellence, or many other things, according as there were any point in doing so. But any classification, it should be noted, rests upon *some* principle. Moreover, it is only a dictate of common sense that when a classification is begun upon one principle it must continue upon that principle to the end, or, since rarely are classifications exhaustive, as far as one chooses to carry it. It would be absurd to begin one's remarks on American college publications by saying: "There are several sorts: college newspapers, humorous periodicals, and publications comparable in merit to professional journals"; and the cause of the absurdity is the shifting in midstream from one principle of classification to another.

It is possible that a writer may wish to classify an object merely for the sake of classifying it; that must generally be regarded, however, as the more purposeful and the more effective composition in which the division into classes and the respective discussion of these are prompted by and made to serve some idea. When such a controlling idea is present, as in the example which follows, a superior unity is assured.

Example

OUR PREACHERS

Thesis: Variously useful as are other types, many will think that the profoundly spiritual preacher is the most useful of all.

I. The writer has interested himself for a long time in the subject.
II. One type is the social preacher.
  A. His characteristic is his social activity and popularity.
  B. He is well exemplified in Mr. ———.
  C. His value may be seen in the atmosphere of enjoyment and kindliness which he helps to create.
III. A second type is the scholastic preacher.
  A. His type was defined for me by a recent sermon.
  B. His type is rapidly disappearing.
  C. His excellence is his solid learning; his defect, a certain remoteness.
  D. His usefulness is different from, but not inferior to that of the social preacher.
IV. A third type is the emotional preacher.
  A. He is distinguished by the commonplace emotion with which he envelops religion.
  B. His indulgence in emotion makes him popular in the pulpit.
  C. He is not unrelated to the traveling evangelist.
  D. His influence, however beneficial, is hardly of the deepest kind.
V. A fourth type is the profoundly spiritual preacher.
  A. He is distinguished by the depth of his spiritual experience and insight.
  B. His power to impress his audience once struck me with special force.
  C. He is admirably exemplified in the Bishop N—— of the Greek Church.
VI. Variously useful as are other types, many will think that the profoundly spiritual preacher is the most useful of all.

(The principle of classification here employed is personality in relation to the minister's calling. The classification does not pretend to be exhaustive. The method of development is

inductive. The order is otherwise chiefly determined by the desire to give the spiritual preacher the position of climax. V being fixed, the preceding three items fall naturally enough into their places, II, III, and IV, representing successively nearer approximations to the traditionally religious type. It is assumed that the idea contained in the thesis, though not explicit until the end of the composition, will be active throughout.)

Topics for Composition

(In parenthesis is indicated in each case at least one possible principle of classification.) Wisconsin Oaks (kind or family); College Boarding Places (sociability, general attractiveness); Our Fraternity "Pledges" (freedom from snobbishness, likableness); Concerning Winter Wraps (general serviceableness); Types of Razors (method of operation, expense in using); Vacation Tasks (educational usefulness to the college man or woman); Common Dairy Cattle (breed); Concerning "Drives" for Money (worth, justifiableness); Types of Liberals (soundness of philosophy); English National Sports (season when practiced); Adventure Magazines (quality of the stories); Middle Western Dwelling Houses (types of architecture); Characteristic Attitudes to War (degree of approval or disapproval); Our "Outside Activities" (time required); On Ball Room Manners (acceptability or elegance); Some Common Land Fertilizers (type of soil where used).

Problem VII: An Exposition by Informal Division.—In the preceding exercise the subject is divided up in a formal way, and according to a definite logical process. Far more frequent in practice is the many-sided subject which taken as a whole does not admit of a division of this kind or which we have no interest in treating by this method. Suppose we have been traveling in rural France, and some one asks us to tell him at length about the French peasant. We may choose to discuss one after the other some such series of topics as the following:

The proportion of peasants to the total population.
The amount of education common among them.
Their methods of farming.

The cause of their backwardness in agriculture.
Their houses and domestic customs.
Their social qualities.
Their general civilization compared with that of their eighteenth century ancestors.
Their probable future as a class.

This will be recognized as a not irrational series of topics; a composition based upon them would be a normal type of exposition. Yet one would search in vain for any one principle of division. The speaker has answered the question put to him by selecting for discussion miscellaneous aspects of the subject that appeal to him as having a special interest. Taken together these aspects fairly well, as we say, *cover the ground.*

The absence in this exercise of a principle of division readily opens the way to violation of unity. The student should therefore be on his guard against an abuse of his freedom. His security will be greatest when he analyzes his subject and discusses its parts with constant reference to a central idea.

It will be noticed that in this problem exposition frequently borders upon or even encroaches upon description. The resulting themes will remain primarily expository, however, so long as their chief function is to convey information and their dominant tone corresponds with this function. Many of the topics listed at the end of this section may of course be treated in many ways that would set them outside the limits of this exercise; for the present purpose they are to be interpreted in the light of the preceding discussion.

Example 1

"HOME COMING" AT MY UNIVERSITY

Thesis: Home coming has with amazing rapidity become our chief yearly festival.

I. The idea of Home Coming has had a brief but propitious development.

A. Its beginnings were gradual and unpremeditated.
B. It has grown in a haphazard way to fit occasions.

II. Home Coming is popular with all friends of the University and unites them in an exciting festival.
A. The students welcome it enthusiastically.
B. The alumni return in large numbers.
C. The faculty are glad to have the old students return.
D. The townsfolk decorate the city in its honor.

III. Various customs and festivities are growing up around the occasion.
A. Parties are held by all social organizations.
B. Many annual affairs have been grouped in this period.
C. The festivities culminate in the football game.

IV. The effect of Home Coming on the scholastic work of the first semester is undoubtedly injurious.
A. Work on Home Coming day is entirely suspended.
B. Little work is done during the several days preceding and following it.

V. The occasion has so rapidly found favor with all friends of the University, in spite of its bad effect upon work, that it may be regarded as our chief, and probably a permanent, festival.

(The topics chosen do not pretend to exhaust the subject. They are important aspects which taken together give one a notion of the occasion, and which are united in subordination to a single statement. The method of development is inductive. The order of parts is further determined as follows: I naturally comes first; II and III are more nearly related to I than is IV.)

Example 2

HARDY'S *FAR FROM THE MADDING CROWD*

Thesis: *Far from the Madding Crowd* is marked by rich literary interest.

I. The plot of the story fastens the attention. [The story is briefly sketched.]
II. It contains reminiscences of Shakespeare's plays.

A. Its general atmosphere is often that of Shakespearean comedy.
B. Its characters (Bathsheba, the peasants) sometimes remind one of Shakespearean comedy.

III. It contains hints of an underlying philosophy.
A. It appears to give a large place in life to accident.
B. It suggests distrust of romantic emotion.

IV. It attains, in one scene at least, an impressive dramatic quality.
A. The scene is that at the coffin of one of the characters.
B. The pathos of the scene is intense.
C. The style of the scene has distinction.

V. *Far from the Madding Crowd* is marked by rich literary interest.

(The "book review," conceived simply as a brief miscellaneous characterization of its subject, falls within the scope of the exercise. The subject is, of course, one thing, but it has innumerable aspects, out of which the writer chooses those which seem to him at the moment most interesting or most worthy of comment. A comparison of a dozen such reviews of the same book would illustrate the variety of possible treatment.—The method of development is inductive. The order is further determined as follows: I is a natural beginning; IV is evidently to be the most impressive section and serve as climax; II comes more happily between I and III than between III and IV. It is assumed that the idea contained in the thesis, though not explicit until the end of the composition, will be active throughout.)

Topics for Composition

College Convocations; Hallowe'en in the Country; The French Fourth of July; Mardi Gras in New Orleans; The Modern Truck Farm; The Old-Fashioned Country School; The Old-Fashioned Sunday School; Concerning Ice Boating; Gliding, An Aeronautic Pastime; The Farm I Shall Manage Twenty Years Hence; On Æsthetic Dancing; A Montana Round-Up; Palm Beach at the Height of the Season; On Life in a College Dormitory; The United States Indian Bureau; Life in an Indian Village; The United States Civil Service; The Ghetto (in a large city); The American Camp in the

Heart of France; The American Vaudeville Theater; Some Aspects of Polar Exploration; Country Life in Winter.

Problem VIII: An Exposition of an Abstract Term or Concept.—A difficult exercise that may be recommended to the ambitious is the defining of general terms, especially those terms and concepts which have long been in common use and consequently have attached to themselves many and complex associations. Every one uses, for example, the word *religion*, but it is evident to a person who attempts to define it that no task could be more difficult. About many terms there is, moreover, fundamental disagreement. Sometimes the definition of such an expression really defines the definer, exhibits, that is to say, significant aspects of his personality, and the degree and quality of his culture.

Many expository devices are at the disposal of the writer. He can investigate the etymology of the expression—in the occasional instance when the process happens to be of service to him; he can frame a formal definition, after the manner of the dictionary; he can freely explain his definition; he can set forth at length one after another the various ideas or sentiments which he connects with the word or which together compose its meaning; he can distinguish the expression from others closely related to it and thus make clear what it does mean by showing what it does not mean; he can reduce the expression to a concrete form—describe what he understands by the religious man, for instance, as a way of explaining his notion of religion; he can multiply examples; he can tell illustrative stories; he can develop analogies; he can quote authorities. The nature of the topic encourages a high degree of unity in the composition; the natural objective in each case being a condensed statement of the results of the investigation.

The student is advised to undertake to explain only expressions with which he has been long familiar. He should not undertake to explain words for the knowledge of which he has to rely primarily upon the dictionary or other refer-

ence books. In general it will probably be better for him until he has completed his composition to avoid the dictionary entirely, and to focus his attention upon the analysis of his own conception of the term; since the immediate object of the exercise is not to teach him the standard meanings of words but to exercise his powers of analysis and expression, and his study of the dictionary definition is likely to defeat this object.

Example

PERSONAL MAGNETISM

Thesis: The term *personal magnetism* signifies a peculiar force, apparently independent of tangible quality or acquisition, which is exercised by certain individuals in their relation with others.

I. [Identical with the thesis, which is a formal definition.]

II. This formal definition may be explained as follows:
   A. "Independent of tangible quality of acquisition" means not residing in any special knowledge or commonly understood power.
   B. "Certain individuals" is intended to suggest the rarity of the quality.

III. The quality may be studied in a man I have known, in my favorite historical figure, and in my favorite author.

IV. An analogy for the quality, suggested by its name, is to be found in electrical magnetism.

V. [A restatement of I in the light of the intervening discussion.]

(The processes in this instance are those of formal definition —with explanation; exemplification; and presentation of an analogy. The method of development is deductive. Otherwise, the order of details is, on the whole, from the abstract to the concrete.)

Topics for Composition

(The student is encouraged to use the following for long rather than for short compositions, since the wider limits will

encourage variety and ingenuity of treatment. The devices employed in any case should be chosen, not mechanically, in relation to a model, but intelligently, after a close study of the individual expression.) The Scientific Attitude, Professional Courtesy, Personal Honor, The Honor of a Gentleman, Liberal Education, Common Sense, Campus Humor, Professional Humor, Newspaper Humor, American Humor, The Sense of Humor, True Patriotism, Democracy, Social Equality, Genius, The Golden Mean, Stoicism, Wisdom, Idealism, Christianity, Zionism, Bolshevism, Dilettantism, Provinciality, Megalomania, Disinterestedness, Liberty, Temperance, Graft, Sabotage, The Poetry of Life, Philosophy of Life, World Citizenship, International Mind, College Spirit, The Spirit of Fair Play, Gameness, Chivalry, Bravado, Spiritualism, Superstition, Opportunism, Militarism.

Problem IX: An Exposition of a General Proposition.—The standard literary type represented by this exercise is perhaps that part of a sermon which is devoted to the exposition of a text. But the process is by no means limited to any one profession or subject. The judge interpreting a principle of law, for example, is engaged in much the same task. The debater opening a debate explains the meaning of the question at issue. Popular discussion often turns on the analysis of what was really meant by this or that utterance. The startling expression in our Declaration of Independence, "All men are created equal," has doubtless given rise to innumerable inquiries as to the nature and bounds of the affirmation.

Propositions are of two kinds: those which exist in virtual independence—maxims, proverbs, epigrams—and those which belong to a definite context or have had their origin amid particular conditions. In expounding a proposition of the second kind the writer will often wish to begin with a full account of its connections or history.[1] Whatever the origin of the proposition, moreover, it is plain that in the

[1] In the case of a proposition of the second kind, the writer should realize that he may often be very inaccurate, and very unjust to the author, if he has not studied its connections. This he should do for himself, whether or not in his interpretation he consider it necessary or desirable to communicate his discoveries to the reader.

method employed the present exercise may include or parallel the preceding: if there are words or phrases which are obscure or capable of variant interpretation it is important that they should be fixed or clarified. Otherwise the writer may proceed, in any way that his inventiveness suggests, to draw into light the full significance of his subject. He can repeat his proposition in simpler language; he can paraphrase it in expanded form; he can consider it in the various fields, successively, of its possible application; he can illustrate it by the use of concrete experience. It should be observed that in the exercise as here limited he is not concerned to pass judgment as to the truth or falsehood of the statement he is expounding; if his interpretation of a proposition leaves the reader convinced of its falsity or its truth, that is not his concern; his object is merely to explain as well as he can what it was, closely regarded, that the author said.

The exercise is such as to point naturally to a concentrated objective,—in each case a brief statement of the result of the examination.

Example 1

"CHARACTER TEACHES OVER OUR HEADS"—EMERSON

Thesis: The sentence calls attention to the essential impossibility of disguising our nature.

I. The sentence occurs in a long essay, "The Over-Soul." [The immediate context is explained.]
II. *Character* here means the permanent dispositions of our individual nature.
III. The sentence may be paraphrased as follows. [An expanded restatement follows.]
IV. An incident which I recently witnessed illustrates the meaning of the sentence.
V. An incident from a novel of Meredith's further illustrates its meaning.
VI. The sentence expresses the fatal necessity by which one's personality is made manifest.

(The composition here outlined endeavors to explain the saying briefly. The method of development is mainly deductive. Otherwise, the order of topics is, on the whole, from the abstract to the concrete.)

Example 2

"DIVIDE WITH REASON BETWEEN SELF-LOVE AND SOCIETY"—BACON

Thesis: The sentence counsels a middle ground in the conflict between egoism and altruism.

I. The context of the saying is a brief pithy essay called "Of Wisdom for a Man's Self." [Its contents are briefly set forth.]
II. The idea may be restated in expanded form. [Restatement follows.]
III. The idea expressed is in marked contrast with the extremes of egoism and altruism.
IV. The idea may be more clearly realized through considering its probable application to:
    A. One's service to his government.
        1. It counsels a middle position.
        2. It may be illustrated by the case of a friend of mine in the recent war.
    B. One's service to the lower strata of society.
        1. The case of a girl I knew in college will present the issue concretely.
        2. Again, it counsels only a partial self-sacrifice.
    C. One's service to his own family and friends.
        1. Here, too, it would seem to advise a middle position.
        2. It stands in contrast to the conduct of certain of my friends.
V. The sentence prescribes a moderate solution of all problems in which a conflict arises between one's own interests and those of others.

(The processes employed are: examination of the context, restatement in expanded form, comparison with other ideas, and particular applications. The method of development is mainly deductive. Otherwise, the order of detail is generally from the abstract to the concrete. The word *probable* in the

fourth main division is a modest disclaimer of certainty as the writer proceeds to specific applications.)

Topics for Composition

(The natural topics for composition are sentences or passages which because of their depth or comprehensiveness or susceptibility of misinterpretation have especially struck and interested the student in his reading. It is not necessary to seek out remote or intricate ideas. The simplest proverbs and maxims will ordinarily repay the closest attention. It is evident, however, that this exercise, like the preceding, requires unusually competent thinking if the essay is to be a success. See Chapter X for related material.)

Problem X: A Consideration of the Truth or Worth of a Proposition.—Merely to expound the meaning of a proposition, as in the last exercise, is often an interesting and valuable undertaking; of much greater interest and value, however, may be the attempt to pass judgment upon its truth or worth, once its meaning is apprehended. Problem X may or may not include, as a preliminary stage, Problem IX, according as the thought in question is or is not in need of interpretation; what is essential to Problem X is the presentation of some sort of judgment. The judgment must, of course, be a reasoned one, based upon definite considerations, not merely a thoughtless expression of approval or disapproval. The following suggestions regarding procedure in exercises of this type are offered with special reference to propositions which concern general human experience, propositions about which even the young writer may venture, at least tentatively, to form an opinion.

One may, for one thing, set forth in a simple way the reason or the series of reasons for his opinion of the truth or worth of the idea in question, illustrating his points as occasion offers by the use of concrete instance or example. "There is a limit," says Burke, "at which forbearance ceases to be a virtue." A very little reflection may be enough to convince one of the merits of the observation. But what is

the reason, or what are the reasons, underlying one's conviction? "The observation is true," we say, "*because*, were forbearance an unconditioned virtue, then the greatness of the evil that was endured would be an irrelevant consideration, and it would be right for us to allow the grossest of crimes to go on unmolested. For example . . ."; and we might proceed to show to what passes we should be led if we opposed Burke's idea. The statement of one's opinion and the clear setting forth of his reason or his reasons may constitute the exercise. This suggestion is especially in order in cases like the one given, where one quickly arrives at a trustworthy judgment.

Again, the worth or truth of a proposition may be less readily apparent, and one may wish to test it formally, and in definite ways, and to exhibit the course of one's thinking, before stating a conclusion. The following are brief descriptions of three of these ways.

One may appeal directly to what has actually happened in his own experience or in that of others. One reads in Lord Bolingbroke that "A long novitiate of acquaintance should precede the vows of friendship." Is it true? Perhaps we have had occasion to test the idea in our personal experience, to us the liveliest and most convincing of all. Or we may have seen it tested in the experience of our friends and acquaintances, or in history, or in the lives of writers and artists. The wider the range of experience we can bring to bear on the matter the more likely we are to arrive at a trustworthy judgment.

Or one may sometimes test an idea by shifting it abruptly out of the abstract into the concrete and seeing how it looks in specific applications of an imaginary kind. We have heard the proverb "The end justifies the means," and we may be accustomed to have respect for all popular sayings. Still it occurs to us to examine it closely. We know it to be desirable that a certain man be elected president of our class; are we therefore justified in employing dishonest means to secure his election? Our country wants a certain

tract of land. The use we shall make of the territory will be advantageous to the rest of the world as well as to ourselves. The inhabitants of the place will be better off with us than under their present government. Are we therefore justified in seizing this tract of land by force? Situations suggesting similar questions we may recall from drama or fiction. Finally, if our examples seem all to be going against the idea, we can try especially to think of instances where it would seem just and true and to define these sharply. In this manner we can help ourselves to arrive at a concrete notion of how much truth, if any, the saying contains.

Again, one may sometimes see clearly the soundness or unsoundness of an idea by imagining it accepted and put into practice by all the world. Thus with the proverb we have just used: what if everybody began to believe it and put it into practice? How soon might all forms of wrongdoing cease to appear wrong in themselves, but only in relation to ends which their doers might have in view, with the resulting loss to the world of every absolute standard? Thus with the strange saying of Emerson's that "the only right is what is after my constitution, the only wrong what is against it": what if all the world acted upon this idea? To ask the question and to reflect on the answer is to see that unless the sentence be interpreted in far other than its ordinary and simple meaning, it is very doubtfully useful to the mass of mankind.

The criterion of all truth and of all merit is experience. A statement is true if we find that it accords with experience; a counsel is worthy of approval when experience shows that it leads to happiness that is at once elevated and permanent. The considerations which one brings to support or to attack a proposition, or which one employs to test it, must all, mediately or immediately, come out of experience. Any method by which experience may be utilized is therefore open to the student in this exercise. He is invited to multiply and to vary his methods as far as his ingenuity and the nature of his subject permit.

The objective in this exercise is a definite judgment. About this judgment, as its center, the composition turns.

The preceding instructions have contained considerable illustrative matter. The following outline will suggest a simple instance of an entire composition belonging to the present type.

Example

TRIALS WEAR US INTO A LIKING OF WHAT POSSIBLY, IN THE FIRST ESSAY, DISPLEASED US.—LOCKE

Thesis: The proposition, without being altogether true, contains enough of truth to be highly valuable.

I. [Identical with the thesis: the composition will begin with an expression of judgment.]

II. The statement is not altogether true.
   A. Some things we could never come to like.
   B. This may be illustrated in several concrete instances.

III. The statement is nevertheless valuable.
   A. It is frequently supported by everyday experience.
   B. The encouragement it gives toward the overcoming of initial distaste in matters of importance to us, recommends it to the attention.

IV. Like many compact sayings, the sentence, as it stands alone, is manifestly open to criticism, and yet expresses an important truth.

(The composition is a simple statement of reasons to account for the two parts of the judgment with which it begins. The method of development is deductive. The author is discussing a sentence which he has come upon by itself; it may, for all he knows, have a context of importance to its meaning. Hence the expression in IV, "as it stands alone.")

Topics for Composition

(As in the case of Problem IX, the student may find the subjects of greatest interest to him in the course of his general

reading. If he treats the following sentences, he should bear in mind that they are presented without context whether they were with or without context in their original place. See footnote on p. 71 above.)

Men may put government into what hands they please.—Locke.

Absence destroys trifling intimacies, but it invigorates strong ones.—Rochefoucauld.

There is no greater wisdom than well to time the beginnings and onsets of things.—Bacon.

No man is a hero to his *valet-de-chambre*.—Catinat.

They that are more fervent to dispute be not always the most able to determine.—Hooker.

He who proposes to be an *author*, [*sic*] should first be a *student*.—Dryden.

A true delineation of the smallest man is capable of interesting the greatest man.—Carlyle.

Next to acquiring good friends, the best acquisition is that of good books.—C. C. Colton.

Every great book is an action, and every great action is a book.—Luther.

Too great confidence in success is the likeliest to prevent it; because it hinders us from making the best use of the advantages which we enjoy.—Atterbury.

If a man accustoms himself to slight those first motions to good, or shrinkings of his conscience from evil, conscience will by degrees grow dull and unconcerned.—South.

Young students, by a constant habit of disputing, grow impudent and audacious, proud and disdainful.—Isaac Watts.

That is the happiest conversation where there is no competition, no vanity, but only a calm, quiet interchange of sentiment.—Samuel Johnson.

When we desire anything, our minds run wholly on the good circumstances of it; when 'tis obtained, our minds run wholly on the bad ones.—Swift.

The greatest parts, without discretion, may be fatal to their owner.—Hume.

A man brings his mind to be positive and fierce for positions whose evidence he has never examined.—Locke.

Every man who rises above the common level receives two educations: the first from his instructors; the second, the most personal and important, from himself.—Gibbon.

Education begins the gentleman; but reading, good company, and reflection must finish him.—Locke.

Discover the opinion of your enemies, which is commonly

the truest; for they will give you no quarter, and allow nothing to complaisance.—Dryden. (Consider the words: "which is commonly the truest.")

Envy lies between beings equal in nature, though unequal in circumstances.—Jeremy Collier.

The praise of the *envious* is far less creditable than their *censure;* they praise only that which they can surpass, but that which surpasses them—they censure.—C. C. Colton.

We ought to be guarded against every appearance of envy, as a passion that always implies inferiority, wherever it resides.—Pliny.

Let friendship creep gently to a height: if it rush to it, it may soon run itself out of breath.—T. Fuller.

It is wonderful to see persons of sense passing away a dozen hours together in shuffling and dividing a pack of cards. —Addison.

A man's own good-breeding is the best security against other people's ill manners.—Lord Chesterfield.

True politeness consists in being easy one's self, and in making everybody about one as easy as one can.—Pope.

Error of opinion may be tolerated where reason is left free to combat it.—Jefferson.

It is not enough to do good; one must do it in the right way.—John Morley.

Problem XI: An Original Comment or Criticism.—In the presentation of the preceding problems, the last one excepted, the emphasis implied has, on the whole, been upon fact and the presentation of fact: in heading the present exercise "An Original Comment or Criticism," the intention has been to throw the emphasis distinctly upon individual interpretation of fact, or opinion. Further, the intention has been to limit the composition to the presentation of a single idea. The newspaper or magazine editorial falls within the scope of the problem as thus defined. The journalist, with his eye fixed upon current events and upon current social and political conditions, arrives from day to day at pertinent judgments, warnings, suggestions, which he considers worthy of communication to his readers. An editorial usually contains the concentrated and energetic exposition of one such judgment. It begins with a reminder

of the facts in which it has its origin—unless the facts are too well known to need recalling—and proceeds to develop the opinion to which they have given rise. The type of book review which concerns itself, not with miscellaneous characterization (as in the example outlined in Problem VII), but with the elaboration of a single judgment concerning the work in question, may be classed with this problem.

In the development of the single idea the student may adopt either a deductive or an inductive method. (See pp. 37-39 above.) He is urged, however, to experiment rather with the inductive, or mainly inductive, than with the deductive, not because it is in its nature superior, but because it affords practice in organization of a kind more complex than it is natural for him to undertake. He is as little likely, without taking special thought, to develop his composition inductively as he is to construct a distinctly periodic sentence; and for much the same cause. The inductive method of development, like the periodic sentence, implies premeditated art.

Example

FINE ARTS AND THE MIDDLE WESTERN UNIVERSITIES

Thesis: The Middle Western universities have the special responsibility of giving significant attention to the fine arts.

I. The fine arts are a vital part of a liberal education.
   A. Their place in liberal culture has so long been recognized as to be traditional.
   B. The grounds for their place are easily demonstrated.

II. Works of fine art are scarce in the ordinary Middle Western environment,—
   A. As is shown by a summary of the facts in typical places.
   B. As is shown by comparison with conditions in the older parts of this country and in Europe.

III. The obstacles to acquiring casually a knowledge of

the subject where the environment is unfavorable are so great as to be generally prohibitive.

IV. A special responsibility rests upon the Middle Western universities to give significant attention to the subject.

(The method of development is inductive, the composition focusing upon IV, to which the preceding divisions are subordinate. The order of parts is further determined as follows: I comes first as the primary basis for IV; II and III constitute a secondary basis.)

Topics for Composition

(The topics are here presented as propositions, which any student making use of them may vary at will. The propositions are not to be employed as titles. Attention is especially directed to the source for compositions of this type which is described on pages 5 ff.)

Tag Day as a device for raising funds has a seriously objectionable aspect.—A knowledge of stenography is an important aid (offers appreciable assistance) to the carrying on of college work.—The late hours of the night are (are not) the student's most valuable time for study.—Undergraduate literary magazines should receive the whole-hearted support of the students (or an opposite point of view).—College vacations, within the usual nine months, should be fewer in number and individually longer.—The rule requiring the utmost possible silence in the Library Reading Room should be stringently enforced.—The impressiveness of even an elementary knowledge of astronomy is such that no student should entirely neglect the subject.—The Y. M. C. A. war service, in spite of the criticism to which it was subjected, was on the whole admirable.—The best foundation for high success in journalism is a broad general education.—The experience which the student acquires under the self-government system may be of extraordinary value to him in later life.—The attention given to athletics in the American University is badly distributed: a small part of the students have too much athletics, a large part have too little.—The management of the Armament Conference on the part of American officials was a model of dignity, clearness, and force.—The rapidly increasing use of the automobile truck threatens a revolution in our system of transportation.—The aeroplane has as yet proved its importance and genuine usefulness only in the field of war.

Problem XII: An Informal Essay.—The informal essay is a fairly well-defined type. Its chief distinguishing feature is suggested by its name. It is, or at least seems to be, the product of a more casual mood than other forms of exposition, and is ordinarily less closely and less proportionately organized with reference to an objective. It delights in a certain irresponsibility; it lingers when it pleases, it follows at will the lure of a passing thought, it is happy to be on the way, apparently with no great concern about when or where it shall stop. A second feature is the notable extent to which it permits an intimate revelation of its author. The interest in the informal essay is often very largely an interest in an attractive personality. A third feature is its tolerance, encouragement even, of humorous, pleasantly pathetic, paradoxical, or otherwise not very ponderable subjects. It often suggests the fireside, as other forms of exposition suggest the platform.

The student should be warned, however, against taking its informality too seriously. Its *négligé* character is more apparent than real. Its relative unconcern about an objective does not mean that an objective is absent, nor does its carelessness about rigid unity mean the tolerance of an indiscriminate commixture of elements. Its apparent artlessness is often a subtle art. The narrow partition which separates success from failure in the *genre*, together with its exclusively literary rather than practical character, makes it less useful as a staple exercise than the more formal types dealt with in the preceding pages.

Example

ON THE FRIENDS OF ONE'S FRIENDS

Thesis: Friendships often appear inexplicable. (A rough summary statement.)

I. One is frequently astonished when he meets friends of his friends.

II. The writer has in mind some instances from his own experience.

III. One's astonishment is not seldom due to a gratuitous assumption that he knew his friends.

IV. The writer has observed a strange case of incongruous intimacy which no theory was ever in the slightest degree capable of explaining. (Much the largest section of the theme, developed mainly for the sake of its intrinsic interest.)

V. A yet more obstinate mystery is suggested by contemplation of one's friends' husbands—and wives; from the discussion of which the writer prudently refrains. (The composition ends with a quotation supporting caution in such ticklish matters.)

(Aspects of character and personal relationship, not too seriously regarded, afford innumerable topics suitable to the informal essay. In the composition outlined above, the type is especially suggested by the disproportionateness of the fourth division and the semi-irrelevancy of the last. The method of development is deductive. The student may be interested to attack or defend the order chosen for the topics included.)

Topics for Composition

Just Cats; The Third-Floor Typewriter; The Wall Flower —Masculine; A Word on Behalf of Martha (in allusion to the Scriptural account of Mary and Martha); The Lost Art of Browsing; A Library Corner in My *Château D'Espagne;* On the Bindings of Books; Colored Maps; An Elocutionist of the Old School; Domestic Symphonies; On Crabbed Youth; The Attraction of Opposites.

Following are titles of informal essays by Lamb and Hazlitt, as indicated. The student may find it interesting to treat some of these in his own way and afterwards to compare his compositions—difference in length aside—with those of the masters.

Lamb: Imperfect Sympathies; Modern Gallantry; My First Play; My Relations; Valentine's Day; Witches and Other Night Fears; Confessions of a Drunkard; Detached Thoughts on Books and Reading; Old China; Poor Relations; The Wedding. *The following propositions Lamb uses as titles of essays under the general heading "Popular Fallacies":* That a bully is always a coward; That enough is as good as a feast; That handsome is that handsome does; That ill-gotten gain never prospers; That we must not look a gift-horse in the

mouth; That we should rise with the lark; That you must love me and love my dog.

Hazlitt: On the Pleasures of Painting; On People with One Idea; On the Ignorance of the Learned; On Paradox and Commonplace; On Vulgarity and Affectation; On Going a Journey; On Great and Little Things; Why Distant Objects Please; On the Picturesque and Ideal; My First Acquaintance with Poets; On Disagreeable People; On Reading Old Books; On Persons One would Wish to have Seen; On a Sun-Dial; On Cant and Hypocrisy.

NOTE.—It has not been assumed that in preparing his material for topics mentioned in the preceding exercises the student would ordinarily, if ever, make much examination of authoritative books and documents. A Problem XIII might here be added whose distinguishing feature would be the necessity of considerable research. Topics might profitably be drawn from many fields, such as science, history, and literature. The simple illustration which follows concerns a matter of contemporary public interest.

Topic: On the Importance of Our Forestry Problem.

Authorities:—Graves, Henry S., "Some Problems of National Forestry," *The Independent*, March 20, 1913. Pinchot, Gifford, "The Economic Significance of Forestry," *North American Review*, February, 1921; "What about Forestry?" *Saturday Evening Post*, June 4, 1921. Toumey, J. W., "Re-shaping Our Forest Policy," *Scientific Monthly*, January, 1921.

162 - 181
Ncl. 100 - 111
223 - 224 spelling

CHAPTER III

THE PARAGRAPH

I. What is a Paragraph?

The division of a composition into paragraphs is of service to both writer and reader. It enables the writer to divide his task, to break up his work into parts of such size that he is confronted with only one problem at a time. The paragraph thus marks for the writer one of the steps in the progress of the composition to its goal. Similarly, for the reader, it marks a step in his comprehension of the subject. A paragraph contains only as much as the reader can be expected to hold in mind at one time. The break on the printed page is an emphatic form of punctuation. It is an indication to him that the group of sentences is to be taken collectively as one of the stages in the development of the writer's plan. Both the writer and the reader of the paragraph should be aware of organic structure in a double sense. The paragraph not only has an organic structure of its own but also suggests the structure of the whole of which it is a part.

Two Ways of Studying Paragraphs.—A paragraph may, therefore, be studied from two points of view: as a composite unit, made up of integral parts; as a component unit, combining with other paragraphs to form a larger whole.

A composition may consist of a single paragraph. Accounts of simple incidents, short descriptions, editorial comments on social or political conditions often require only one paragraph. Frequently a paragraph may be isolated from its context and without any alteration be allowed to

stand as an independent unit. These facts have an important bearing on the study of the paragraph.

First, the related paragraph does not differ in structure fundamentally from the independent paragraph. The paragraph as a component unit may be modified to show its relation to what has preceded or to prepare the way for what is to follow. Special types of paragraphs may be necessary to secure proper articulation of the whole composition. These modifications and special forms will be taken up later under the discussion of the Related Paragraph on page 123. But the internal structure of the two types is the same. The fundamental principles of paragraph structure may, therefore, be discovered by a study of the paragraph as a composite unit, complete in itself, made up of sentences.

In the second place, the paragraph may be a composition in miniature. The writer is confronted with the same problems that arise in the writing of a chapter or a book. The questions, *What shall I say? How shall I say it?* must be definitely answered before an effective paragraph can be written. Whoever has learned to construct single paragraphs of excellence has gone far toward the mastery of the art of composition.

It is important, therefore, that the student should learn what a paragraph is, the processes by which it is developed and the structural devices by which it becomes an organized whole.

Definition. – *A paragraph is a sentence or a series of sentences which develops a single idea.* This definition provides for a paragraph of only a single sentence. The difference between a sentence and a paragraph, so far as it can be made explicit by definition, is that a sentence *expresses* an idea, a paragraph *develops* an idea. A single sentence may constitute a paragraph if it satisfies two conditions. First, the expression of the idea must be adequate to the purpose in hand; that is, no elaboration or explanation is necessary to a complete understanding or

acceptance of it; second, the idea expressed must be of such relative importance to the work as a whole as to justify this emphasis.[1]

Length of Paragraph.—Logically, the length of a paragraph is determined by the nature of the subject, the class of readers to whom it is addressed, and their previous knowledge of the subject. There is, however, another factor, the fashion of the day and the consequent prejudices of readers. Readers today are accustomed to relatively short paragraphs. They associate long, unbroken stretches of print with serious, heavy, and probably dull, reading. Their instinctive reaction establishes a convention which writers may ignore only at their own risk, because convention determines the limits to which the readers' attention may be held.

How is it possible to reconcile logic and convention? The average length of paragraphs in a composition sets a norm or standard, which is determined in part by the scope of the treatment and in part by the complexity of the subject matter. Any variation from this in the direction either of excessive length or of unusual brevity is an indication to the reader of the relative emphasis the idea should receive. The division of a composition into paragraphs is primarily a means of indicating to the reader the relative importance of the ideas they develop. The average length of paragraphs is thus a matter of convention, departure from it a means of emphasis.

No arbitrary limits can be set to the length of a paragraph. As a practical consideration, however, the writer should bear in mind this statement by Barrett Wendell: "I may roughly say that a paragraph of less than one hundred words—of a third of a page or less—is distinctly short; and that a paragraph of more than three hundred words—of more than a page—is distinctly long."[2] If the writer finds himself going beyond these limits in either direc-

[1] Single sentence paragraphs constitute only a small percentage of the number of paragraphs. See Edwin H. Lewis, *The History of the English Paragraph*, pp. 22–25.

[2] *English Composition*, p. 121.

tion, he should at once question the logical necessity of his paragraph division.

Exercise. Examine the *Table of Contents* of this book. You will find there the general plan, the division into parts or chapters, agreed upon by the authors before a word was written. The present chapter deals with the paragraph. The main subdivisions of this will also be found in the *Table of Contents.* But before the chapter could be written, these headings had again to be subdivided until the units could be adequately handled in paragraphs. Study the portion already read, and outline it by paragraph topics. Criticize the plan you have before you.

Exercise. Do the same thing with a section of about ten pages of any book you happen to be studying or reading.

II. Methods of Developing an Idea

No general rules can be given for the writing of paragraphs: no prescription can be formulated for the making of a perfect paragraph. A paragraph is good or bad according to whether it does or does not accomplish the writer's purpose. The most that can be done is to examine the methods of successful writers, to select certain typical situations and to show the processes which have generally been employed in dealing with them. It must be left to the judgment of the writer to determine which of these methods will be most effective in any special case.

The methods of development of any composition, whatever its scope, whether it consists of many paragraphs or one, are in general the methods of thought. What the writer does is to think out the subject for his readers. Thinking is a highly individual matter: the minds of no two people work in exactly the same way because their experience is not identical. The specific thoughts that may be employed in developing an idea are as multifarious as the persons who write or speak. In spite, however, of the individual variations, thinking shows certain types of purpose, certain characteristic situations and problems, and definite modes of reaction to them.

First of all, writing is ordinarily classified, for the purpose of studying the methods employed, into the type-forms of discourse; exposition, argument, description, and narration. Exposition and argument are differentiated from description and narration by the purpose of the writer. According to Mr. Gardiner, "All art is the product of the irrepressible instinct of man to tell other people what he feels or thinks about his universe, to make his fellows share his interest, his awe, his delight in his surroundings or his insight into the hidden laws of nature; so literature . . . must be controlled and ordered by thought and colored by feeling. . . . What you write ought to show the interest which moves you, whether it be to explain your thought or to show feelings." [1]

Exposition and argument have accordingly been called the "literature of thought," description and narration the "literature of feeling."

The difference between these two types is fundamental. They present widely different situations and problems to the writer, and hence involve essential differences in method. Exposition and argument, the aim of which is to teach, to impart knowledge, are more logical in their methods and more formal in their structure. They can be more easily analyzed and their processes more easily classified.

Development of the Logical Type.—For the purpose of classifying and studying these methods, it will be better to ignore for the time being the internal structure of individual or isolated paragraphs and to consider a paragraph or a group of paragraphs as exemplifying a situation which confronted the writer of the composition of which they are a component part. This procedure has a double advantage: first, it permits of clearer illustrations because they can be given on a larger scale; second, it is more consistent with

[1] J. H. Gardiner, *The Forms of Prose Literature,* pp. 11-13. Charles Scribner's Sons. Reprinted by permission.

actual practice. The application of these methods in the development of a single paragraph will be taken up later.

The First Typical Situation is illustrated in the following paragraphs.

(1) In every cultivated language there are two great classes of words which, taken together, comprise the whole vocabulary. First, there are those words with which we become acquainted in ordinary conversation,—which we learn, that is to say, from the members of our own family, and from our familiar associates, and which we should know and use even if we could not read or write. They concern the common things of life, and are the stock in trade of all who speak the language. Such words may be called "popular," since they belong to the people at large and are not the exclusive possession of a limited class.

(2) On the other hand, our language includes a multitude of words which are comparatively seldom used in ordinary conversation. Their meanings are known to every educated person, but there is little occasion to employ them at home or in the market-place. Our first acquaintance with them comes not from our mother's lips or from the talk of our schoolmates, but from the books that we read, lectures that we hear, or the more formal conversation of highly educated speakers, who are discussing some particular topic in a style appropriately elevated above the habitual level of everyday life. Such words are called "learned," and the distinction between them and "popular" words is of great importance to a right understanding of linguistic process.

(3) The difference between popular and learned words may be easily seen in a few examples. We may describe a girl as "lively" or as "vivacious." In the first case, we are using a native English formation from the familiar noun *life*. In the latter, we are using a Latin derivative which has precisely the same meaning. Yet the atmosphere of the two words is quite different. No one ever got the adjective *lively* out of a book. It is a part of everybody's vocabulary. We cannot remember a time when we did not know it, and we feel sure that we learned it long before we were able to read. On the other hand, we must have passed several years of our lives before learning the word *vivacious*. We may even remember the first time that we saw it in print or heard it from some grown-up friend who was talking over our childish heads. Both *lively*

and *vivacious* are good English words, but *lively* is "popular" and *vivacious* is "learned."

(4) (Omitted.)

(5) The terms "popular" and "learned," as applied to words, are not absolute definitions. No two persons have the same stock of words, and the same word may be "popular" in one man's vocabulary and "learned" in another's. There are also different grades of "popularity"; indeed there is in reality a continuous gradation from infantile words like *mamma* and *papa* to such erudite derivatives as *concatenation* and *cataclysm*. Still, the division into "learned" and "popular" is convenient and sound. Disputes may arise as to the classification of any particular word, but there can be no difference of opinion about the general principle. We must be careful, however, to avoid misconception. When we call a word "popular," we do not mean that it is a favorite word, but simply that it belongs to the people as a whole,—that is, it is everybody's word, not the possession of a limited number. When we call a word "learned," we do not mean that it is used by scholars alone, but simply that its presence in the English vocabulary is due to books and the cultivation of literature rather than to the actual needs of ordinary conversation.

—J. B. Greenough and G. L. Kittredge, *Words and Their Ways in English Speech*,[1] pp. 19-20.

The four paragraphs quoted above are the opening paragraphs of a chapter entitled "Learned Words and Popular Words." The problem which confronted the writers was to make clear at the outset the meaning of these two terms, which were to be used as a basis for classifying words throughout the rest of the chapter. The first paragraph states that there are two classes of words, and defines *popular;* the second, growing out of the first, defines *learned;* the third, in order to make this distinction clear, gives examples of each kind; the fourth paragraph, which is omitted for lack of space, gives further examples; the fifth, in order to avoid misconception, tells what the words do not mean.

Take the following paragraph [2] as a further illustration:

It is now ninety years since what the world has always called

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[2] In Scott and Zeitlin, *College Readings in English Prose*, p. 308. Reprinted by permission of *The Independent*.

the Monroe Doctrine was announced by President Monroe in a message to Congress. It was a declaration to the world that any effort on the part of a European government to force its political system upon a people of this hemisphere, or to oppress it, would affect the safety of the United States and would be inimical to her interests, and further that the subjecting to colonization by any European government of any part of the two American continents, all of which was held to be within the lawful jurisdiction of some government, would be equally objectionable. The first part of the declaration was prompted by the fear that the then Holy Alliance of Russia, Prussia, Austria, and France would attempt to assist Spain in reconquering the Central and South American republics that had revolted from Spain and set up independent governments which had been recognized by the United States. The other part, against colonization, was prompted by certain claims that Russia was making to control over territory on the northwest coast of North America, to which the United States then asserted title. There was expressly excepted from the Doctrine thus announced any purpose to interfere with Spain's effort to regain her lost colonies, or the continued exercise of jurisdiction by European governments over any colonies or territories which they then had in America.

This is the opening paragraph of an article by Mr. William H. Taft, "The Monroe Doctrine: Its Limitations and Implications." Mr. Taft thought it necessary at the outset to tell his readers what the Monroe Doctrine is. The second sentence and the last state it in simple terms. The third and fourth sentences give the causes which led to its promulgation.

The writers of the two examples quoted were confronted with identically the same situation. It seemed necessary to them that the reader should have a clear understanding of the meaning of certain terms, before they could proceed to write further about the ideas to which those terms might properly be applied. They felt that if they did not do so the reader might at some later point ask in bewilderment, what do you mean by *popular words?* by *learned words?* by *Monroe Doctrine?* They have anticipated such questions on the part of the reader, and their skill as writers is shown

in part at least by this fact. The skilled writer always bears his reader in mind; the development of his thought is determined by his ability to foresee the questions that his reader would be likely to ask and to supply the information required.

Such a situation recurs constantly. In conversation, speakers are often interrupted by the question, "What do you mean?" In writing, whenever the writer makes some statement which is not likely to be understood without further explanation, or uses some term in a sense not likely to be employed by his reader, it is plainly his duty to make the meaning clear.

What, then, are the processes employed in the passages quoted? We are told that popular words are "those words with which we become acquainted in ordinary conversation," that learned words are those with which we become acquainted "from the books that we read," etc. Similarly we are told that the Monroe Doctrine was "an announcement to the world [by President Monroe in a message to Congress] that . . ." We have here an informal type of definition. *Learned* and *popular* are contrasted. Examples of each are given. We are told that *popular* does not mean *favorite*, and that *learned* does not mean *unusual*. We are further told why they are called *popular* and *learned*. Mr. Taft enables us to understand what the Monroe Doctrine is, by showing us how it came to be.

The First Typical Situation and the processes employed may be summarized thus:

I. An attempt to answer the question, What do you mean?; that is, to secure understanding of an idea. The general process is an informal kind of definition. The specific methods are:

a. Giving a definition
b. Repeating the definition in other words
c. Stating what the idea does not include
d. Giving examples.

e. Presenting contrasting ideas

f. Giving the genesis or origin of the idea or the term.

Exercise. Examine the following three paragraphs. What questions on the part of the reader do they attempt to anticipate? What processes do they employ? Are there any not listed above?

1. Words, considered by themselves, are nothing more or less than names,—the names we give people just as much as the names we give ideas. *John* is clearly at once a word and a name; so is the compound word *John Jones;* so is the word *spade,* which proverbial wisdom declares to be so often used with reluctance; so perhaps less obviously is the compound,—not necessarily preferable,—*the iron utensil frequently employed for purposes of excavation.* The office of the words or groups of words which we shall consider in this chapter is precisely the office of proper names,—to identify separate ideas. John Jones, American citizen, tax-payer; kill, put to death, execute; admirable, not to be endured,—all these are names of ideas. So is every word I utter in this, or in any other sentence. The main thing to keep in mind is that here we are to consider words by themselves, and not in composition; as names of separate ideas, and not as groups which indicate the mutual relations of separate ideas.

—Barrett Wendell, *English Composition.*[1]

2. Let us give the name of *hypothesis* to anything that may be proposed to our belief; and just as the electricians speak of live and dead wires, let us speak of any hypothesis as either *live* or *dead.* A live hypothesis is one which appeals as a real possibility to him to whom it is proposed. If I ask you to believe in the Mahdi, the notion makes no electric connection with your nature,—it refuses to scintillate with any credibility at all. As an hypothesis it is completely dead. To an Arab, however (even if he be not one of the Mahdi's followers), the hypothesis is among the mind's possibilities: it is alive. This shows that deadness and liveness in an hypothesis are not intrinsic properties, but relations to the individual thinker. They are measured by his willingness to act. The maximum of liveness in an hypothesis means willingness to act irrevocably. Practically, that means belief; but there is some believing tendency wherever there is willingness to act at all.

—William James, *The Will to Believe.*[2]

[1] Charles Scribner's Sons. Reprinted by permission.
[2] Longmans, Green & Company. Reprinted by permission.

3. There can be no fairer ambition than to excel in talk; to be affable, gay, ready, clear, and welcome; to have a fact, a thought, or an illustration, pat to every subject; and not only to cheer the flight of time among our intimates, but bear our part in that great international congress, always sitting, where public wrongs are first declared, public errors first corrected, and the course of public opinion shaped, day by day, a little nearer to the right. No measure comes before Parliament but it has been long ago prepared by the grand jury of the talkers; no book is written that has not been largely composed by their assistance. Literature in many of its branches is no other than the shadow of good talk; but the imitation falls far short of the original in life, freedom, and effect. There are always two to a talk, giving and taking, comparing experience, and according conclusions. Talk is fluid, tentative, continually "in further search and progress"; while written words remain fixed, become idols even to the writer, found wooden dogmatisms, and preserve flies of obvious error in the amber of the truth. Last and chief, while literature, gagged with linsey-woolsey, can only deal with a fraction of the life of man, talk goes fancy free and may call a spade a spade. Talk has none of the freezing immunities of the pulpit. It cannot, even if it would, become merely æsthetic or merely classical like literature. A jest intervenes, the solemn humbug is dissolved in laughter, and speech runs forth out of the contemporary groove into the open fields of nature, cheery and cheering, like schoolboys out of school. And it is in talk alone that we can learn our period and ourselves. In short, the first duty of a man is to speak; that is his chief business in this world; and talk, which is the harmonious speech of two or more, is by far the most accessible of pleasures. It costs nothing in money; it is all profit; it completes our education, founds and fosters our friendships, and can be enjoyed at any age and in almost any state of health.

—Stevenson, *Talk and Talkers.*[1]

Exercise. What questions would you naturally ask of a writer who made the following statements? How should you attempt to answer such questions if they were asked of you?

1. Critics have objected to the vulgarity of college undergraduates.

2. The curriculum of this university does not include enough practical courses.

3. A student should cultivate a critical hospitality toward new ideas.

[1] Charles Scribner's Sons. Reprinted by permission.

4. Let us learn a more intelligent use of leisure.

5. Wordsworth's statement is more true now than ever: the world is too much with us.

The Second Typical Situation is illustrated in the following:

1. [This paragraph, omitted for lack of space, may be summarized thus: "The United States . . . is robbing her high schools and colleges to satisfy the popular demand for the vocational, with the result that not only is vocational training provided only in form, but that higher education is preserved only in form."]

2. To be more concrete: we have heard a great deal of late about the high school as the "people's college," and of its duty to prepare the people's sons and daughters for "life." Those who are of this mind are thinking of "life" in vocational terms, as the earning of a livelihood in some trade, business, or profession. If a girl wishes to be a stenographer or bookkeeper, if a boy intends to follow a clerical or mechanical calling, the public school, according to the vocational enthusiast, should prepare them to make an easy and more or less direct transition from the schoolroom to their chosen occupations. Literature, music, language, algebra, history, and all studies and parts of studies which do not contribute directly and immediately to this purpose, are not "vital," and are to be regarded as mere accomplishments, if not as a pure waste of the pupil's time and the people's money.

3. In the first place, vocational training worthy of the name in the high school is practically impossible. Actual count would demonstrate that the number of vocational subjects in which courses could be devised is so great that provision for school instruction in even a fraction of them would require an outlay in buildings, apparatus, and teachers far greater than that more or less grudgingly furnished for the present comparatively simple programme.

4. Further, with the most generous provision, some vocations considered important by many a pupil and parent would still remain unrepresented. Why the privilege of free instruction in carpentering and accounting, and not in barbering and shoemaking, plumbing and manicuring? Logically and practically, complete satisfaction would be impossible.

—Grant Showerman, *The Great Vocation.* In L. W. Smith, *The Mechanism of English Style,*[1] pp. 269-270.

[1] Reprinted from *The Dial* by permission of the author.

The paragraph summarized and the first paragraph quoted are the writer's answer to "What do you mean?" The situation is the same as in the examples analyzed above. The two paragraphs define what is meant by the demand for the vocational. The next two paragraphs obviously have another purpose. When Mr. Showerman says, "Vocational training . . . is practically impossible," the reader at once asks "Why?" It is no longer a question of "What do you mean?" but of "Why do you believe this to be true?"

Here, then, is a second typical situation which confronts the writer. He foresees some objection to his statement, some doubt as to its truth. He is called upon to give reasons which will seem to his readers adequate ground for accepting it. Mr. Showerman's first answer to the question which he anticipates is that the number of possible vocational courses is so great that the public would be unwilling to provide for them all. This is obviously a general statement of fact, the validity of which, for both writer and reader, depends upon its consistency with their experience. Are there many vocations in which courses might be given? Does the public furnish money grudgingly or generously for public education? The method of the writer may be called generalization from experience or observation.

In the following paragraph from Bryce's *American Commonwealth*, there is another method of dealing with this same situation.

All the world knows that they are a humorous people. They are as conspicuously the purveyors of humour to the nineteenth century as the French were the purveyors of wit to the eighteenth. Nor is this sense of the ludicrous side of things confined to a few brilliant writers. It is diffused among the whole people; it colours their ordinary life, and gives to their talk that distinctively new flavor which a European palate enjoys. Their capacity for enjoying a joke against themselves was oddly illustrated at the outset of the Civil War, a time of stern excitement, by the merriment which arose over the hasty retreat of the Federal troops at the Battle of Bull Run. When William M. Tweed was ruling and robbing New York, and had set on the bench men

who were openly prostituting justice, the citizens found the situation so amusing that they almost forgot to be angry. Much of President Lincoln's popularity, and much also of the gift he showed for restoring confidence to the North at the darkest moments of the war, was due to the humorous way he used to turn things, conveying the impression of not being himself uneasy, even when he was most so.

—Bryce, *The American Commonwealth.*[1]

The first three sentences are once more definition, but the rest of the paragraph is made up of three specific instances drawn from widely different fields. The new method is the giving of specific details or examples.

Another method of dealing with the situation is exemplified by Bacon in "Of Greatness of Kingdoms and Estates."

No body can be healthful without exercise, neither natural body nor politic; and certainly to a kingdom or estate, a just and honorable war is the true exercise. A civil war indeed is like the heat of a fever; but a foreign war is like the heat of exercise, and serveth to keep the body in health; for in a slothful peace, both courages will effeminate and manners corrupt. But howsoever it be for happiness, without all question, for greatness it maketh, to be still for the most part in arms; and the strength of a veteran army (though it be a chargeable business) always on foot, is that which commonly giveth the law, or at least the reputation, amongst all neighbour states; as may well be seen in Spain, which hath had, in one part or other, a veteran army almost continually, now by the space of six score years.

—Bacon, *Of Greatness of Kingdoms and Estates.*

Bacon is here asking his readers to reason by analogy. Assuming the fact, which they readily admit, that the human body cannot be healthy without exercise, he tries to show that the same thing is true of the body politic. In the latter part of the paragraph he cites the example of Spain to help establish his point. The difference between the two methods of example and analogy is illustrated in this paragraph. The case of Spain is a well-chosen specific instance of the general statement that "the strength of a veteran army

[1] The Macmillan Company. Reprinted by permission.

always on foot is that which commonly giveth the law . . . amongst all neighbor states." From a sufficient number of such instances or examples the generalization can be established with reasonable accuracy. But how can one generalize about a nation on the basis of knowledge about the human body? Only on the assumption that the two, whatever their unlikeness, are similar in the one essential particular, that they both need exercise to be healthful.[1] The new method is the giving of an analogy.

Still another means is made use of by Newman.

> The author to whom I allude is no other than Locke. That celebrated philosopher has preceded the Edinburgh Reviewers in condemning the ordinary subjects in which boys are instructed in school, on the ground that they are not needed by them in after life; and before quoting what his disciples have said in the present century, I will refer to a few passages of the master. "'Tis matter of astonishment," he says in his work on Education, "that men of quality and parts should suffer themselves to be so far misled by custom and implicit faith. Reason, if consulted with, would advise, that their children's time should be spent in acquiring what might be *useful* to them, when they come to be men, rather than that their heads should be stuffed with a deal of trash, a great part whereof they usually never do ('tis certain they never need to) think on again as long as they live; and so much of it as does stick by them they are only the worse for."
>
> —Newman. *Knowledge Viewed in Relation to Professional Skill.*[2]

He tells us that Locke condemned "the ordinary subjects in which boys are instructed in school." The most direct way to show the truth of his statement is to quote Locke's own words. He does this in the paragraph quoted and the two which immediately follow. He is giving the testimony of Locke himself for the truth of his statement.[3]

The most obvious method of inducing readers to accept a

[1] For a more thorough discussion of inductive reasoning and of analogy, see the chapter on Argument, pp. 246-254.

[2] Longmans, Green & Company. Reprinted by permission.

[3] "Testimony" is used here in a broad sense to include the testimony of witnesses, quotations from books, and the citation of authorities.

statement is the presenting of proof. A detailed study of the various kinds of proof will be taken up in the chapter on Argument. Within the limits of a single paragraph, argument is usually informal. Its most general form is the establishment of a relation of cause and effect, the showing how one statement follows another by logical necessity. Darwin makes use of this method in the following paragraph.

If under changing conditions of life organic beings present individual differences in almost every part of their structure, and this cannot be disputed; if there be, owing to their geometrical rate of increase, a severe struggle for life at some age, season, or year, and this certainly cannot be disputed; then, considering the infinite complexity of the relations of all organic beings to each other and to their conditions of life, causing an infinite diversity in structure, constitution, and habits, to be advantageous to them, it would be a most extraordinary fact if no variations had ever occurred useful to each being's own welfare, in the same manner as so many variations have occurred useful to man. But if variations useful to any organic being ever do occur, assuredly individuals thus characterized will have the best chance of being preserved in the struggle for life; and from the strong principle of inheritance, these will tend to produce offspring similarly characterized. This principle of preservation, or the survival of the fittest, I have called Natural Selection. It leads to the improvement of each creature in relation to its organic and inorganic conditions of life; and consequently, in most cases, to what must be regarded as an advance in organization. Nevertheless, low and simple forms will long endure if well fitted for their simple conditions of life.

—Darwin, *The Origin of Species.*

The Second Typical Situation and the means by which these writers have sought to meet it may be summed up thus:

II. An attempt to answer the question, "Why do you believe this to be true?"; that is, to secure acceptance of an idea.

a. Presenting generalizations drawn from experience.

b. Giving specific details or examples.

c. Presenting analogy or illustration.

d. Citing testimony.
e. Establishing a relation of cause and effect.

These are the two situations that most frequently confront the writer. His chief problems are to find means of answering satisfactorily the questions, What? and Why? There is another, however, which may arise. He may have been able to make the reader understand what he means, he may have been able to induce the reader to accept his statement; but he may not have succeeded in making the reader appreciate its importance. There is still left unanswered the question, What of it? Why is this important?

The Third Typical Situation is:

III. An attempt to answer the question, Why is this important?—that is, to show the significance of an idea. The methods most commonly used are:

a. Enforcement; that is, pointing out directly the importance of the idea. This is illustrated in the opening paragraph of *Civil Liberty*, by John Stuart Mill.

> The subject of this Essay is not the so-called Liberty of the Will, so unfortunately opposed to the misnamed doctrine of Philosophical Necessity; but Civil, or Social Liberty: the nature and limits of the power which can be legitimately exercised by society over the individual. A question seldom stated, and hardly ever discussed, in general terms, but which profoundly influences the practical controversies of the age by its latent presence, and is likely soon to make itself recognized as the vital question of the future. It is so far from being new, that, in a certain sense, it has divided mankind, almost from the remotest ages; but in the stage of progress into which the more civilized portions of the species have now entered, it presents itself under new conditions, and requires a different and more fundamental treatment.

It is further illustrated in the opening sentences of the first paragraph of Huxley's first Lecture on Evolution, quoted on page 124.

Instead of coming at the beginning as in the two previous examples, it may come as a climax at the end, as in Webster's celebrated *Reply to Hayne.*

Mr. President, I have thus stated the reasons of my dissent to the doctrines which have been advanced and maintained. I am conscious of having detained you and the Senate much too long. I was drawn into the debate with no previous deliberation such as is suited to the discussion of so grave and important a subject. But it is a subject of which my heart is full, and I have not been willing to suppress the utterance of its spontaneous sentiments. I cannot, even now, persuade myself to relinquish it without expressing once more my deep conviction that, since it respects nothing less than the Union of the States, it is of most vital and essential importance to the public happiness.

b. Showing the consequences. To point out the results that necessarily follow the acceptance of any idea is one of the most effective means of emphasizing its significance. It is used by Barrett Wendell in *English Composition.*

Technical, dull, lifeless, as all these things I have been prosing about must seem to whoever has not studied them deeply; dull and lifeless, I fear, as I have made them seem to many of you,—they are things that lead us by and by into a conviction of the truths of idealism that to some minds could never come so strongly by any other means. And idealism, I believe, is a truth that cannot be shaken. What we read is but a symbol of the living thought behind it; what we see and know in life are but symbols of some greater, deeper, infinitely more real truth beyond them all, that only in these material forms can be revealed to such beings as we, who are living here on earth. Whatever leads us to such thoughts as this is a thing that leads us to thoughts that make us wiser, better men.[1]

c. Illustration or figure of speech. The use of analogy as a means of securing acceptance of an idea (see p. 247) is based on the fact that two particu-

[1] Charles Scribner's Sons. Reprinted by permission.

lar cases resemble each other in an essential manner, that is, the similarity is so fundamental as to justify the assumption that they resemble each other in other respects. Another type of comparison lies at the basis of figures of speech. In this the objects compared are essentially unlike and resemble each other in only the one point. Figures of speech are frequently used for the purpose of heightening the effect of an idea, of making the reader realize that it is significant. For example:

A man cannot but speak but he judges himself. With his will, or against his will, he draws his portrait to the eye of his companions by every word. Every opinion reacts on him who utters it. It is a thread-ball thrown at a mark, but the other end remains in the thrower's bag. Or, rather, it is a harpoon hurled at the whale, unwinding, as it flies, a coil of cord in the boat; and if the harpoon is not good or not well thrown, it will go nigh to cut the steersman in twain, or to sink the boat.

—Emerson, *Compensation.*[1]

III. Development of the Paragraph

The paragraphs which have been cited were chosen because each exemplifies the almost exclusive use of some single method of development. A paragraph as a part of a composition may be devoted wholly to definition (see the paragraph by Taft on pp. 91-92), or to some specific method of definition (see the paragraphs by Greenough and Kittredge on p. 90), or it may be developed partly by one general method, partly by another (see the paragraph by Bryce on p. 97). The factors that determine this for the writer are various, but the principal one is the scale on which the composition is planned. Had Mr. Taft been writing a book instead of an article, the single paragraph might have been expanded into several paragraphs or even a chapter. Had Professors Greenough and Kittredge been writing a magazine article instead of a book, the five para-

[1] P. F. Collier & Son Company. Reprinted by permission.

graphs might have been condensed into one somewhat as follows:

In every cultivated language there are two great classes of words, popular and learned, which taken together comprise the whole vocabulary. Popular words are those which concern the common things of life and with which we become acquainted in ordinary conversation. Learned words are those which we learn from books, lectures, and the more formal conversation of highly educated speakers, and which we seldom use in ordinary speech. We may, for example, describe a girl as "lively" or "vivacious." *Lively* is a part of everybody's vocabulary, acquired, perhaps, even before he learned to read. *Vivacious,* which has precisely the same meaning, has a different atmosphere. This distinction between "popular" and "learned" is not absolute. The same word may be "popular" in one man's vocabulary and "learned" in another's. Nor does this distinction mean that "popular" words are favorite words, and that "learned" words are used by scholars alone. It means simply that a "popular" word belongs to the actual conversation of people as a whole, that a "learned" word comes from books and the cultivation of literature.

This single paragraph makes use of all the methods employed in the six original paragraphs. It is the same, except that it is on a smaller scale. It illustrates what is meant when we say that "a paragraph is a composition in miniature." In a composition on a small scale, or in some particular part of a larger work which does not need expansion, several methods of developing an idea may be combined in a single paragraph. No paragraph, however, unless highly artificial, would make use of all or even of a large number of them. The method to be employed, the extent to which it shall be used—whether, for instance, a writer shall give one example or many, one analogy or several—is to be determined partly by the space at the disposal of the writer, partly by the nature of the subject and the knowledge of his readers concerning it.

Exercise.—The following paragraphs are developed by several methods in combination. Point out the function of each sentence or group of sentences having a common purpose.

The fact is that the average man may be viewed with equal truth in two different ways. In one aspect he is commonplace, and nothing more; and what is commonplace is not winsome. In another aspect he is more broadly and more profoundly than his fellow-men of genius a human being,—the permanent type of those simplest and broadest traits, of thought and of emotion alike, which make the brotherhood of the human race. And among the men of genius and the men of wit who emulate them, not many have or have had the perception to feel beneath his commonplace exterior this great, permanent fact of humanity.

—Barrett Wendell, *English Composition.*[1]

Although fairly good prose is much more common than fairly good verse, yet I hold that truly fine prose is more rare than truly fine poetry. I trust that it will be counted neither a whim nor a paradox if I give it as a reason that mastery in prose is an art more difficult than mastery in verse. The very freedom of prose, its want of conventions, of settled prosody, of musical inspiration, give wider scope for failure and afford no beaten paths. Poetry glides swiftly down the stream of a flowing and familiar river, where the banks are always the helmsman's guide. Prose puts forth its lonely skiff upon a boundless sea, where a multitude of strange and different crafts are cutting about in contrary directions. At any rate, the higher triumphs of prose come later and come to fewer than do the great triumphs of verse.

—Frederic Harrison, *Tennyson, Ruskin, Mill, and Other Literary Estimates.*[2]

The vast results obtained by science are won by no mystical faculties, by no mental processes, other than those which are practiced by every one of us in the humblest and meanest affairs of life. A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly.

—Huxley, *Lay Sermons.*[3]

[1] Charles Scribner's Sons. Reprinted by permission.
[2] The Macmillan Company. Reprinted by permission.
[3] In Scott and Denny, *Paragraph Writing,* pp. 334-5. D. Appleton & Company. Reprinted by permission.

Out of the many names commonly applied to the political system prevailing or tending to prevail in all the civilized portions of the world, I have chosen "popular government" as the name which, on the whole, is least open to objection. But what we are witnessing in west European politics is not so much the establishment of a definite system, as the continuance, at varying rates, of a process. The truth is that, within two hundred years, the view taken of government, or (as the jurists say) of the relation of sovereign to subject, of political superior to political inferior, has been changing, sometimes partially and slowly, sometimes generally and rapidly. The character of this change has been described by John Stuart Mill, in the early pages of his *Essay on Liberty,* and more recently by Mr. Justice Stephen, who in his *History of the Criminal Law of England* very strikingly uses the contrast between the old and the new view of government to illustrate the difference between two views of the law of seditious libel. I will quote the latter passage as less colored than the language of Mill by the special preferences of the writer.

—Henry Sumner Main, *Popular Government.*

It was apparently his [Addison's] principal endeavor to avoid all harshness and severity of diction; he is therefore sometimes verbose in his transitions and connections, and sometimes descends too much to the language of conversation; yet if his language had been less idiomatical it might have lost somewhat of its genuine Anglicism. What he attempted, he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates. His sentences have neither studied amplitude nor affected brevity; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.

—Samuel Johnson, *Life of Addison.*

A brogue is not a fault. It is a beauty, an heirloom, a distinction. A local accent is like a landed inheritance; it makes a man's place in the world, tells where he comes from. Of course, it is possible to have too much of it. A man does not need to carry the soil of his whole farm around with him on his boots. But, within limits, the accent of a native region is delightful. 'Tis the flavor of heather in the grouse, the taste of wild herbs and evergreen buds in the venison. I like the maple-sugar tang of the Vermonter's sharp-edged speech; the round full-waisted

r's of Pennsylvania and Ohio; the soft, indolent vowels of the South. One of the best talkers now living is a schoolmaster from Virginia, Colonel Gordon McCabe. I once crossed the ocean with him on a stream of stories that reached from Liverpool to New York. He did not talk the least bit like a book. He talked like a Virginian.

—Henry Van Dyke, *Fisherman's Luck*.[1]

The chief virtue of a study of these specific processes is to show the student the various resources of experienced writers. Above all, the student ought to remember that the successful writer not only has great resources but knows when and where to make use of them. He is aware of his readers; he knows the insufficiency of their knowledge; he foresees their doubts, their perplexities; he anticipates their questions. They do not need to ask him, What do you mean? Why do you believe this to be true? Why is it important?

The Imaginative Type of Paragraph.—It was pointed out on page 89 that the fundamental difference between the two general types of writing involves essential differences in method. The "literature of feeling" seeks to recreate experience, real or imaginary, with the feelings it evoked. It appeals primarily to the imagination. Its method is to present concrete details which will stimulate the image-making faculty of the reader. The processes of the descriptive or narrative paragraph are, therefore, predetermined for the writer. He does not ask, How shall I develop this? His problem is that of selecting the proper details to bring out the impression or effect he wishes to create. Illustrative paragraphs will be found in the chapters on **Description** and **Narration**.

IV. Unity of the Paragraph

Unity of the Logical Type.—According to definition, the paragraph is the development of a single idea. In a

[1] Charles Scribner's Sons. Reprinted by permission.

paragraph of the logical type, that idea either is expressed or can be expressed in a single sentence. In the outline which is worked out in sentence form, the central idea of the paragraph may already have found expression. For the sake of clearness, in order that the reader may know definitely the object of the paragraph, that single sentence may be incorporated in the paragraph itself. But whether it is or not, the test of unity in any paragraph of the logical type is this, Can it be summed up in a single unified sentence?

Topic Sentence First.—When this sentence is expressed, it is called the topic sentence of the paragraph. In the majority of cases, it will be found at the beginning of the paragraph. This is almost universally true when ideas require definition [1] and is the common practice when a general principle is to be established by examples or illustration. Often, however, the topic sentence is not the very first sentence of the paragraph. The opening sentence or the first part of the opening sentence may be devoted either to showing the relation of the paragraph to the preceding paragraphs, or to emphasizing the importance of the topic itself. The following paragraph is an illustration:

Permit me, therefore, to fortify this old dogma of mine somewhat. Taste is not only a part and an index of morality—it is the *only* morality. The first, and last, and closest trial question to any living creature is, "What do you like?" Tell me what you like, and I'll tell you what you are. Go out into the street and ask the first man or woman you meet what their "taste" is, and if they answer candidly, you know them, body and soul. "You, my friend in the rags, with the unsteady gait, what do *you* like?" "A pipe and a quartern of gin." I know you. "You, good woman, with the quick step and tidy bonnet, what do you like?" "A swept hearth and a clean tea-table, and my husband opposite me, and a baby at my breast." Good, I know you also. "You, little girl with the golden hair and the soft eyes, what do you like?" "My canary, and a run among the wood hyacinths."

[1] An interesting exception is to be found in the paragraphs quoted on pp. 90-91.

"You, little boy with the dirty hands and the low forehead, what do you like?" "A shy at the sparrows, and a game at pitch farthing." Good; we know them all now. What more need we ask?

—Ruskin, *Traffic.*

Topic Sentence Both First and Last.—In order to emphasize the theme, the topic may be stated not only at the beginning but also at the end of the paragraph. Often, especially in speech, this repetition at the end of a long paragraph is useful also in showing the relation to the following paragraph. For example:

The attention given to-day by adults to sports has thrown things out of proportion. Students are likely from natural impulse to give to sport a sufficient emphasis; and the result of present conditions is that young folk inevitably, even if only half-consciously, come to overestimate the value of physical training in education. Sport is the one thing in college life which at the present time awakens enthusiasm outside, and it is impossible that this fact should be without effect. The thousands crowding to an intercollegiate game arouse every fibre in the young and responsive collegian and set him a-tingle with excitement. Nothing connected with the intellectual side of education is reinforced by outside interest in this way. The general public cares so little, for instance, for the inter-collegiate debates as hardly to know which side wins. A debate is not an especially seductive form of recreation, but it is the one public event of rivalry between universities on intellectual grounds; and if any genuine interest in this side of college life existed in the people at large, some sign might be expected here. By actions, which are everywhere so much more effective than professions or protestations, the public, and the educated and cultivated portion of the public in particular, say to the undergraduate that athletics are of more consequence than anything else in a college career. It does not seem possible that under such a state of things the student's sense of values can escape distortion.

This distortion of values is fostered, moreover, by the character of modern sports.

—Arlo Bates, *The Negative Side of Modern Athletics.*[1]

[1] In Fulton, *College Life, Its Conditions and Problems,* pp. 270-71. Reprinted by permission of the *Forum.*

Topic Sentence Last.—Under certain conditions, it is more politic, if not logically necessary, to reserve any statement of the theme of the paragraph until the end. An idea which runs counter to the prejudices or self-interests of the reader needs to be led up to tactfully. Students instinctively recognize this fact when they write home for money. So do their parents. Many a father turns at once to the last page of a letter to see how much it will cost him. Notice the topic sentence in the following:

An admission that the recognition of labor unions amounts to a substantial discrimination in their favor, would do much to clear up the whole labor question. So far as we declare that the labor unions ought to be recognized, we declare that they ought to be favored; and so far as we declare that the labor union ought to be favored, we have made a great advance towards the organization of labor in the national interest. The labor unions deserve to be favored, because they are the most effective machinery which has as yet been forged for the economic and social amelioration of the laboring class. They have helped to raise the standard of living, to mitigate the rigors of competition among individual laborers, and in this way to secure for labor a larger share of the total industrial product. A democratic government has little or less reason to interfere on behalf of the non-union laborer than it has to interfere in favor of the small producer. As a type the non-union laborer is a species of industrial derelict. He is the laborer who has gone astray and who either from apathy, unintelligence, incompetence, or some immediately pressing need prefers his own individual interest to the joint interests of himself and his fellow-laborers. From the point of view of a constructive national policy he does not deserve any special protection. In fact, I am willing to go farther and assert that the non-union industrial laborer should, in the interest of a genuinely democratic organization of labor, be rejected; and he should be rejected as emphatically, if not as ruthlessly, as the gardener rejects the weeds in his garden for the benefit of fruit- and flower-bearing plants.

—Herbert Croly, *The Organization of Labor.*[1]

Topic Sentence Implied.—In a paragraph of this type, there is no direct statement of the theme of the paragraph.

[1] In Scott and Zeitlin, *College Readings in English Prose*, pp. 331-2. Reprinted by permission of The Macmillan Company.

The reader is left to make the inference from the facts presented. The method is effective only when the suggestion is clear and unmistakable. The writer who uses it always runs a risk because what seems absolutely clear to him may be either vague or ambiguous to his readers. When the method is successful, it has the advantages that suggestion has over explicit statement. This lies in the fact that the reader must coöperate in the development of the idea. Whatever he gets for himself makes a deeper impression on him than what is merely told to him. The method is most likely to be successful when applied to facts with which the reader is familiar, as in the following:

> Count the number of officials required to supervise a football game, and read the special rules designed to let them watch the movements of every man; investigate the complex system which college athletic associations have instituted for deciding upon the eligibility of competitors who have already given their "word of honor" that their records are clear; read the stories of some of the disputes,—as full of affidavits and canceled checks as a New York State impeachment proceeding,—and then picture the analogue outside of college: two country clubs engaging in a team match at golf, each competitor required to show a signed statement outlining all of his past athletic history, and reiterating in half a dozen places his good standing in his club, and nevertheless being followed all through the match by a carefully selected official who keeps a cat-like watch on his every move. The absurdity of it will emphasize the true meaning of the everyday occurrences in college athletics.
>
> —Charles Arthur Stewart, *Athletics and Colleges.*[1]

In the last sentence, the writer suggests the inference which he wishes the reader to make. He does not, however, state it. What is the idea implied?

Unity as applied to the logical type of paragraph involves no particular subtleties. It requires that the reader should be able to summarize the thought of the paragraph in a single sentence. Obviously, what does not contribute to the building up of the one idea should be omitted. Unity

[1] In Fulton, *College Life, Its Conditions and Problems,* p. 284. Reprinted by permission of *The Atlantic Monthly.*

is thus secured partly by exclusion of irrelevant material. On the other hand, whatever is necessary to establish the theme must be included. The extent to which any idea should be developed depends entirely on the readers and their knowledge of the subject. In general, it may be said that young writers rarely fail through over-elaboration of an idea: their common fault is taking for granted that what is clear to them must also be clear to those for whom they write.

Unity of the Imaginative Type of Paragraph.—The problem of securing unity in the imaginative type of paragraph is not so simple. The theme of a descriptive or narrative paragraph is rarely definitely expressed. What is more, it seldom can be expressed in a single sentence. The aim of this type of writing is in general not to present facts, but to create a mood or an impression. In order to do so, it must present details that will stimulate the imagination of the reader. The details are selected because of their power of suggestion. The impression of the paragraph as a whole is the total effect of the suggestions of the various details.

Unity of impression is, therefore, to be secured first by the exclusion of details the suggestion of which does not contribute to the total effect. Still more important is the exclusion of any detail that might conflict with the central impression. On the positive side, it is to be gained by the careful selection of details of the greatest suggestive power. The principles that underlie this selection will be taken up in detail in the chapters on Description and Narration.

Examples of the descriptive paragraphs in which the theme is definitely stated will be found in the quotation from Maurice Hewlett on page 312 and in the paragraph from Hawthorne on page 296. In general, however, the impression is much too subtle to admit of a summarizing sentence.

V. Coherence of the Paragraph

The definition of the paragraph as the *development* of a single idea implies one of the principles of its structure. Development involves the idea of growth, of progress to some definite aim or end. The paragraph is more than a group of sentences. There must first of all be some systematic arrangement by which the reader shall be made aware that he is being led to some predetermined objective; that is, there must be sequence of sentences. If by this sequence, the relation between sentences is not made fully apparent, it should be made evident by certain structural devices. These may take the form either of reference from one sentence to another or of modifications of structure to make the sentences articulate with one another.

Sequence.—In the paragraph of the narrative type, the problem of arrangement is almost non-existent. Events are most naturally recorded in the order of their succession in time; progression is almost inevitable. In the descriptive paragraph, however, there is no prescribed order; the writer is given greater liberty than in any other type. He may arrange details according to contiguity in time or space, or the order of observation, or the order of their relative importance for his own purpose.

In the logical type of paragraph, the arrangement will depend in large measure on the method of development. Whenever the element of time enters, the natural time sequence should be observed. If the paragraph is developed by examples, particular instances, or details, the most effective arrangement is the order of climax, from the least important to the most important. If consideration of sequence in time or of climax does not determine the order, the arrangement is generally from that which is more familiar to that which is less familiar, from the known to the unknown. Whatever plan the material may require, the idea of progression must be kept constantly in mind. Within the paragraph, the writer is never justified in turn-

ing back to pick up an idea mentioned earlier but left undeveloped.

Reference.—In the ideal style, each sentence would be not only the outgrowth of the sentence that precedes it, but also the natural preparation for that which follows it. Such close, logical articulation can rarely be attained. Where it can not, the continuity of thought should be indicated by special structural devices that serve to bind the sentences together and to show the relation between them. On account of their function, these are called "means of reference."

The most obvious are conjunctions and conjunctional words and phrases. The ordinary coördinating conjunctions *and* and *but*, used at the beginning of sentences, are likely to be overworked. Other expressions commonly used to show the logical relation between sentences are *therefore, moreover, however, nevertheless, on the contrary, accordingly, for example, meanwhile.* The modern tendency is to reduce the use of such words to a minimum. Whenever such expressions are necessary, the tendency is further to make them as inconspicuous as possible either by incorporating them into the sentence, or by using synonymous phrases which express the relation in a less formal manner.

The most explicit form of reference and perhaps the most commonly employed is the use of a pronoun, either demonstrative or personal, that has its antecedent in a preceding sentence. The import of any sentence is thus made dependent on what has gone before, and continuity is inevitably established. The use of a pronoun with the same antecedent throughout a paragraph results in a close-knit type of structure. Consider the following:

> From this description it might be supposed that the English esquire of the seventeenth century did not materially differ from a rustic miller or alehouse keeper of our time. There are, however, some important parts of his character still to be noted which will greatly modify this estimate. Unlettered as he was and unpolished, he was still in some most important points a gentle-

man. He was a member of a proud and powerful aristocracy, and was distinguished by many both of the good and of the bad qualities which belong to aristocrats. His family pride was beyond that of a Talbot or a Howard.

—Macaulay, *History of England,* Chapter III.

Reference from one sentence to another is also secured by repeating words or phrases which are especially significant of the idea of the paragraph. For example:

But after the Restoration the time had come when our nation felt the imperious need of a fit prose. So, too, the time had likewise come when our nation felt the imperious need of freeing itself from the absorbing preoccupation which religion in the Puritan age had exercised. It was impossible that this freedom should be brought about without some negative excess, without some neglect and impairment of the religious life of the soul; and the spiritual history of the eighteenth century shows us that the freedom was not achieved without them. Still, the freedom was achieved; the preoccupation, an undoubtedly baneful and retarding one if it had continued, was got rid of. And as with religion amongst us at that period, so it was also with letters. A fit prose was a necessity; but it was impossible that a fit prose should establish itself among us without some touch of frost to the imaginative life of the soul. The needful qualities for a fit prose are regularity, uniformity, precision, balance. The men of letters, whose destiny it may be to bring their nation to the attainment of a fit prose, must of necessity, whether they work in prose or in verse, give a predominating, an almost exclusive attention to the qualities of regularity, uniformity, precision, balance. But an almost exclusive attention to these qualities involves some repression and silencing of poetry.

—Arnold, *The Study of Poetry.*[1]

The forms of reference which have been discussed all serve to remind the reader of something that has preceded. They are technically known as *retrospective reference.* There is another type, less common, perhaps more difficult to master, which leads the reader to anticipate what is to come. This is known as *prospective reference.* Such expressions as *it is true, to be sure,* at the beginning of a sentence lead a reader

[1] The Macmillan Company. Reprinted by permission.

to expect a contrasting idea. In the following illustration, the fourth sentence states the content of the rest of the paragraph; and the phrases *in the first place*, *second*, *third*, *of this third type*, *two kinds* serve to carry the attention forward.

No words are oftener on our lips than *thinking* and *thought*. So profuse and varied, indeed, is our use of these words that it is not easy to define just what we mean by them. The aim of this chapter is to find a single consistent meaning. Assistance may be had by considering some typical ways in which the terms are employed. In the first place *thought* is used broadly, not to say loosely. Everything that comes to mind, that "goes through our heads," is called a thought. To think of a thing is just to be conscious of it in any way whatsoever. Second, the term is restricted by excluding whatever is directly presented; we think (or think of) only such things as we do not directly see, hear, smell, or taste. Then, third, the meaning is further limited to beliefs that rest upon some kind of evidence or testimony. Of this third type, two kinds—or, rather, two degrees—must be discriminated. In some cases, a belief is accepted with slight or almost no attempt to state the grounds that support it. In other cases, the ground or basis for a belief is deliberately sought and its adequacy to support the belief examined. This process is called reflective thought; it alone is truly educative in value, and it forms, accordingly, the principal subject of this volume. We shall now briefly describe each of the four senses.

—John Dewey, *What is Thought?* [1]

Sentence Structure.—In order that the sentences of a paragraph may cohere, may "stick together," it is necessary to construct them so that their relation may be at once apparent. There are two devices that deserve special consideration, parallel construction and inversion. By inversion is meant the re-ordering of consecutive sentences so that the element the two sentences have in common is placed at the end of the first sentence and at the beginning of the second.

The last two sentences of the preceding paragraph might have been written as follows:

[1] In Scott and Zeitlin, *College Readings in English Prose*, pp. 2-3. Reprinted by permission of D. C. Heath & Company.

"Parallel construction and inversion are two devices that deserve special consideration. The re-ordering of consecutive sentences so that the element the two sentences have in common is placed at the end of the first sentence and at the beginning of the second is known as inversion."

So far as logical arrangement is concerned, there is no difference: the first form, however, secures through the use of inversion the continuity that is lacking in the second.

Further examples:

I admit that in external aspect there is a sad monotony in the larger towns of England also. Compare English cities with Italian cities, and most of the former seem like one another, incapable of being, so to speak, individualized as you individualize a man with a definite character and aspect unlike that of other men.

—James Bryce, *The American Commonwealth*,[1] Vol. III, ch. cxiii.

The boast of the realist (applying what the reviewers call his scalpel) is that he cuts into the heart of life; but he makes a very shallow incision, if he only reaches as deep as habits and calamities and sins. Deeper than all these lies a man's vision of himself, as swaggering and sentimental as a penny novelette.

—G. K. Chesterton, *Varied Types*,[2] Sir Walter Scott.

Parallelism of sentence structure means that two or more sentences are constructed in similar form to call the attention of the reader to the similarity of function. If ideas are to be compared, the resemblance or the contrast is made not only immediately apparent but also more emphatic by the identity of form in which they are expressed. Examine the following:

We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after

[1] The Macmillan Company. Reprinted by permission.
[2] Dodd, Mead & Company, Inc. Reprinted by permission.

having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

—Macaulay, *Essay on Milton.*

In London a lamp-post is a comic thing. We think of the intoxicated gentleman embracing it and recalling ancient friendship. But in Paris a lamp-post is a tragic thing. For we think of tyrants hanged on it, and of the end of the world. There is, or was, a bitter Republican paper in Paris called *La Lanterne.* How funny it would be if there were a Progressive paper in England called *The Lamp-Post!*

—G. K. Chesterton, *Tremendous Trifles,*[1] p. 221.

VI. Emphasis

The principle of emphasis requires that the writer shall indicate the relative importance of his ideas. In the paragraph as in other forms, relative importance is shown in three ways: proportion, arrangement, and structure.

Emphasis by Proportion.—Proportion implies that the writer shall have a sense of the relative value of his ideas and shall indicate this to the reader by the respective amount of space devoted to them. Certain phases of the thought are of greater importance to the paragraph and should be dwelt upon. Other ideas are necessarily subordinate and should be quickly passed over. Otherwise, no clear-cut impression can be conveyed.

The smaller the unit of composition, the less conspicuous is the distortion produced by an improper proportion of parts. The paragraph is, however, of sufficient compass to reveal the more serious defects in planning, the overdevelopment of subordinate ideas and the under-development of the more important ideas. The latter fault is caused by the fact that the writer shirks the labor which is involved.

[1] Dodd, Mead & Company. Reprinted by permission.

There are few young writers who have not had the experience of knowing that they ought to say more on some part of a subject and finding that they have nothing more to say. Every student has been placed in such a dilemma in the writing of examination papers. The length of his answers is determined not by the demands of the questions but by his familiarity with the subject.

Emphasis by Position.—Emphasis is secured, in the second place, by position or arrangement. The general principle that in a series of sensations of equal intensity the first and the last always make a deeper impression is applicable to writing. The beginning and the end are in themselves positions that give emphasis. The appearance of the paragraph on the printed page tends to attract the attention of the reader to the first and last sentences. The offset in printing serves to catch the reader's eye. An additional factor in giving emphasis, especially to the end, is convention, the habit readers have formed of expecting that an essay or a paragraph will close with some important statement.

Emphasis must be taken into consideration when the paragraph is planned. The paragraph in which the topic sentence is placed last or is formed from a combination of the first and last sentences is ideal from the point of view of arrangement. The writer may find, however, that the demands of coherence in the whole composition preclude such an ideal arrangement. He should, at least, avoid beginning a paragraph with a so-called "introduction" which serves no useful purpose and closing it with unimportant statements which give an effect of anti-climax.

The following illustrates both of these faults:

I have often been asked whether I did not want to travel, and I have never been able to make up my mind. I have such vivid pictures of some places that perhaps the places themselves would prove disappointing. A good many names of cities have remarkable associations for me. Who could wish to see the real Smyrna, when the very sound summons a riot of the colors of

silks and clashing gems, forever changing against the white walls and plumy green of palm trees? Nineveh and Tyre are lying in such gorgeous shattered ruins as the eyes of man has never seen —red-walled palaces, shattered temples, brilliant in limitless yellow sand. Who can hear Budapest without beholding the barbaric gorgeousness of peasant garb against the gray, clumsy, red-roofed buildings? I do not know whether other people have these same associations, but I imagine that almost anyone who thinks about the subject will find that he has the same sort of feeling that I have, though perhaps not so keenly.

Consider the gain in effectiveness by re-ordering this material.

There are some words in the language,—names of cities, names of people, and queer rich names of stones and spices,—that are like perfumes, heavy with association. There are some cities that I hope I may never see, for no reality could be so gorgeous as the pictures that their names call forth. Who could wish to see the real Smyrna, when the very sound summons a riot of the colors of silks and clashing gems, forever changing against the white walls and plumy green of palm trees? Nineveh and Tyre are lying in such gorgeous shattered ruins as the eye of man has never seen—red-walled palaces, shattered temples, brilliant in limitless yellow sand. Who can hear Budapest without beholding the barbaric gorgeousness of peasant garb against the gray, clumsy, red-roofed buildings? It is all so absurd and yet so fascinating!

Emphasis by Special Devices.—Conjunctional words and phrases may be used to show the relation of one sentence to another.[1] Certain of these, such as *for example*, *it is true*, *perhaps*, indicate that ideas are subsidiary; others, such as *however*, *on the contrary*, *moreover*, *consequently*, *therefore*, indicate that ideas are relatively more important. Such expressions, if used without discrimination, are destructive of emphasis.

The relative importance of ideas to the paragraph may also be indicated by the division into sentences. Whether or not a statement shall stand as an independent sentence or as a clause, principal or subordinate, of another sentence

[1] See the chapter on the Sentence for further discussion of these.

is to be determined by the emphasis it should receive in carrying out the purpose of the paragraph. Certain ideas are obviously subordinate: they should be expressed in subordinate construction. A number of other ideas may be grouped together as coördinate clauses of a compound sentence. Other ideas may be emphasized by being expressed in short simple sentences.[1] For example:

We have learned that pestilences will only take up their abode among those who have prepared unswept and ungarnished residences for them. Their cities must have narrow, unwatered streets, foul with accumulated garbage. Their houses must be ill-drained, ill-lighted, ill-ventilated. Their subjects must be ill-washed, ill-fed, ill-clothed. The London of 1665 was such a city. The cities of the East, where plague has an enduring dwelling, are such cities. We, in later times, have learned somewhat of Nature, and partly obey her. Because of this partial improvement of our natural knowledge and of that fractional obedience, we have no plague; because that knowledge is still very imperfect and that obedience yet incomplete, typhoid is our companion and cholera our visitor.

—Huxley, *On Improving Natural Knowledge.*[2]

The most instinctive method of securing emphasis, used by children and adults alike, is repetition. Repetition, intelligently used, is an effective method. It is especially valuable in a long paragraph filled with details. In order that the reader may not lose sight of the central idea, the theme should be re-stated. Mere repetition in identically the same words serves generally to weaken rather than to intensify the effect. A second statement should give emphasis by being more comprehensive or more concise or more vivid. Reiteration for emphasis is illustrated in the following paragraphs from Matthew Arnold.

But the flexibility which sweetness and light give, and which is one of the rewards of culture pursued in good faith, enables a man to see that a tendency may be necessary, and even, as a

[1] See the chapter on the Sentence, pp. 141 and 181.
[2] D. Appleton and Company. Reprinted by permission.

preparation for something in the future, salutary, and yet that the generations or individuals who obey this tendency are sacrificed to it, that they fall short of the hope of perfection by following it; and that its mischiefs are to be criticized, lest it should take too firm a hold and last after it has served its purpose.

Mr. Gladstone well pointed out, in a speech at Paris,—and others have pointed out the same thing,—how necessary is the present great movement towards wealth and industrialism, in order to lay broad foundations of material well-being for the society of the future. The worst of these justifications is that they are generally addressed to the very people engaged, body and soul, in the movement in question; at all events, that they are always seized with the greatest avidity by these people, and taken by them as quite justifying their life; and that thus they tend to harden them in their sins. Now, culture admits the necessity of the movement towards fortune-making and exaggerated industrialism, readily allows that the future may derive benefit from it; but insists, at the same time, that the passing generations of industrialists,—forming, for the most part, the stout main body of Philistinism,—are sacrificed to it. In the same way, the result of all the games and sports which occupy the passing generation of boys and young men may be the establishment of a better and sounder physical type for the future to work with. Culture does not set itself against the games and sports; it congratulates the future, and hopes it will make a good use of its improved physical basis; but it points out that our passing generation of boys and young men is, meantime, sacrificed. Puritanism was perhaps necessary to develop the moral fibre of the English race, Nonconformity to break the yoke of ecclesiastical domination over men's minds and to prepare the way for freedom of thought in the distant future; still, culture points out that the harmonious perfection of generations of Puritans and Nonconformists has been, in consequence, sacrificed. Freedom of speech may be necessary for the society of the future, but the young lions of the *Daily Telegraph* in the meanwhile are sacrificed. A voice for every man in his country's government may be necessary for the society of the future, but meanwhile Mr. Beales and Mr. Bradlaugh are sacrificed.

—Arnold, *Sweetness and Light*.[1]

[1] The Macmillan Company. Reprinted by permission.

VII. The Related Paragraph

The modifications of the paragraph to secure continuity or coherence of the essay or chapter are slight. Logical sequence of ideas in the whole composition reduces to a minimum the necessity of special means of showing relation between paragraphs. In the paragraph with close-knit logical texture, there is little necessity of tying the sentences together with words or phrases that show their relation. So in the essay, paragraph may follow paragraph with no special means of securing coherence. The reference from one to another is implicit rather than explicit.

Transitional Sentences.—A transitional sentence may, however, be necessary at the beginning of a paragraph to show clearly the direction of the thought.

Examples:

But really unselfish action in peace or war does something more than make a man himself great. It helps others to be like him. . . .

But they are wrong. The world is more than a game of cards. . . .

—Hadley. Quoted from Percival and Jelliffe, *Specimens of Exposition and Argument.*

There is another line of prophecy, however, which is, I believe, quite as interesting and far easier. If I were forced to turn seer and to undertake to forecast future events, and could I have my choice of fields, I would keep quite clear of any attempt at forecasting future financial affairs, and would adopt the easier course of attempting to predict the measure of success or failure that is likely, with added years, to come to a young man.[1]

The three examples given illustrate three uses of the transitional sentence. Besides showing the connection, the first emphasizes the theme of the paragraph; the second points out a contrasting idea; and the third shows that the writer is taking up another division of the essay.

Whether the relation of a paragraph to its context be

[1] Vanderlip, *op. cit.*, p. 91.

explicit or implicit, it should give, if it is properly constructed, suggestions as to what has preceded and what is to come. It was pointed out on page 85 that the paragraph not only had an organic unity of its own, but also gave evidence of the organic unity of the larger whole of which it was a part. Exercise in reconstructing imaginatively the context of an isolated paragraph will show the student how essential this evidence of organic unity is.

Exercise.—What suggestions of the context do you find in each of the paragraphs on pp. 105-106? Try to state what preceded it and what followed it.

Introductory Paragraphs.—In a long essay, especially one that presents complex argument or subtle analysis, entire paragraphs of a special type may be needed to give continuity to the whole. First of all, there is the introductory paragraph. This does not refer to the useless "introductions" indulged in by many young writers. These are generally little more than preliminary exercises to limber up the mind. If they must be written in order that the writer may get a "flying start," they should later be discarded. The legitimate introductory paragraph or group of paragraphs should have a definite function. Frequently it serves to show the importance of the topic to be discussed or it gives a preliminary plan or method of procedure that the reader may hold in mind. The following paragraphs are examples:

We live in and form part of a system of things of immense diversity and complexity, which we call Nature; and it is a matter of the deepest interest to all of us that we should form just conceptions of the constitution of that system and of its past history. With relation to this universe, man is, in extent, little more than a mathematical point; in duration but a fleeting shadow; he is a mere reed shaken in the winds of force. But, as Pascal long ago remarked, although a mere reed, he is a thinking reed; and in virtue of that wonderful capacity of thought, he has the power of framing for himself a symbolic conception of the universe, which, although doubtless highly imperfect and inadequate as a picture of the great whole, is yet sufficient to serve

him as a chart for the guidance of his practical affairs. It has taken long ages of toilsome and often fruitless labor to enable man to look steadily at the shifting scenes of the phantasmagoria of Nature, to notice what is fixed among her fluctuations, and what is regular among her apparent irregularities; and it is only comparatively lately, within the last few centuries, that the conception of a universal order and of a definite course of things, which we term the course of Nature, has emerged.

But, once originated, the conception of the constancy of the order of Nature has become the dominant idea of modern thought. . . .

—Huxley, *First Lecture on Evolution.*[1]

I have then to investigate, in the discourses which follow, those qualities and characteristics of the intellect in which its cultivation issues or rather consists; and, with a view of assisting myself in this undertaking, I shall recur to certain questions which have already been touched upon. These questions are three, viz.: the relation of intellectual culture, first to *mere* knowledge; secondly, to *professional* knowledge; and thirdly, to *religious* knowledge. In other words, are *acquirements* and *attainments* the scope of a university education? or *expertness in particular arts and pursuits?* or *moral and religious proficiency?* or something besides these three? These questions I shall examine in succession, with the purpose I have mentioned; and I hope to be excused, if, in this anxious undertaking, I am led to repeat what, either in these discourses or elsewhere, I have already put upon paper. And first of *mere knowledge,* or learning, and its connection with intellectual illumination or philosophy.

—Newman, *The Idea of a University.*

Transitional Paragraphs.—Within the essay itself there may be short paragraphs, the function of which is transitional. They bridge over the gap between one main division of the topic and the next. Examples:

If the view here presented be a true one, to what causes are we to ascribe this agreeable development of the original English type, a development in whose course the sadness of Puritanism seems to have been shed off?

—James Bryce, *The American Commonwealth.*[2]

[1] D. Appleton & Company. Reprinted by permission.
[2] The Macmillan Company. Reprinted by permission.

Considering how much influence this vague persuasion has in encouraging a well-meaning hypocrisy in individuals, and a profound stagnation in societies, it may be well to examine the matter somewhat generally. Let us try to measure the force of some of the most usual pleas for error.

—John Morley, *Of the Possible Utility of Error.*[1]

But there is much more than this. Even to those who resolutely avoid the idleness of reading what is trivial, a difficulty is presented—a difficulty every day increasing by virtue even of our abundance of books. What are the subjects, what are the class of books we are to read, in what order, with what connection, to what ultimate use or object?

—Frederic Harrison, *The Choice of Books.*[2]

The transitional paragraph may summarize what has preceded. It is illustrated in the following:

It is safe to say, then, that a good explanation should be like a good map or diagram, in that it will have, obviously and unquestionably, *unity, clear arrangement, definiteness of terms,* and *concreteness.*

—J. H. Gardiner, *Forms of Prose Literature.*[3]

It may, like the example given below, summarize what is to follow.

The dialectal history of English falls into three well-distinguished periods, the same three periods as we had to deal with in treating of the Choice of Expression and which we there found it convenient to name the Saxon, the Romanic, and the Latin periods.

In the Saxon period . . . etc.

—Earle, *English Prose,*[4] p. 257.

Concluding Paragraphs.—The last paragraph of an essay, in so far as it differs from others, is usually given to a summary of the principal points for purposes of emphasis. There is no necessity for a concluding paragraph of this

[1] The Macmillan Company. Reprinted by permission.
[2] In Fulton, *College Life, Its Conditions and Problems,* p. 305. Reprinted by permission of the Macmillan Company.
[3] Charles Scribner's Sons. Reprinted by permission.
[4] Smith, Elder & Company. Reprinted by permission.

type in any short essay. Students who think that every composition must have an "Introduction," "Body," and "Conclusion," have generally formed the habit of writing concluding paragraphs that are unnecessary and often weak. When a summary is necessary, it should be more than mere repetition of the various main headings of the outline. It ought to show the interrelation and interdependence of ideas which the essay as a whole has developed. Repetition that the reader feels to be unnecessary gives, not more emphasis, but rather the impression of lack of ideas.

VIII. Sensuous Appeal of the Paragraph

A paragraph is not only a logical structure; it is also a pattern made up of sounds. It is not enough that the sentences convey unmistakably, emphatically, the thought of the writer. Their effectiveness may be augmented or diminished by the appeal which they make to the auditory imagery of the reader. In speaking, the effect of what is often called "mere sound" is well known. There are speakers who, almost irrespective of what they say, charm audiences by the musical quality of their voices and the harmony of their utterance. Whether or not the writer is conscious of the fact, the written word may have this same sensuous appeal. There are three factors in this æsthetic appeal to which consideration should be given.

Variety.—This is the most obvious and the most easily secured of all the æsthetic effects. It consists in the avoidance of monotony in the length of sentences, type of sentences, or sound of sentences. According to Stevenson, "the one rule is to be infinitely various." There are many young writers who have fallen into the habit of constructing sentences of practically the same length. This is indefensible on logical grounds and subversive of musical effect. Others construct their sentences in almost identically the same form, or at least begin their sentences in the same manner. The following example illustrates all of these defects.

Harvard College is the best college to go to, if one wants the prestige of a long-established reputation. Many people send their sons to Harvard because they want them to have the reputation of a Harvard degree. The faculty of Harvard is one of the best, because scholars prefer teaching in a college with such a good reputation. The age of Harvard makes it have numerous alumni, so that it has a good-sized endowment fund. The large endowment enables it to pay professors well, also to have as good equipment as any other college has. The good faculty and excellent equipment tend to increase, in turn, the reputation which the college has already acquired. The prestige of Harvard is holding its own right along, and even gaining ground because of its numerous alumni.

The most obvious remedy for such faults is the practice of reading aloud as if to an actual audience. After one has trained himself to be attentive to the sound of his writing, silent reading is sufficient to call up the auditory imagery.

Monotony may be caused not only by the repetition of similar constructions, but by the repetition of words or phrases or the use of other words or phrases having the same sound. The original version of the sentence just written was as follows:

Like repetition of the same structure, repetition of the same words or phrases, or words or phrases having the same sound gives a monotonous impression.

The first reading of this sentence was sufficient to reveal how perfectly it illustrated the fault it discussed. If it had been allowed to stand and had been followed by similar sentences, the effect would have been ludicrous.

Euphony.—Variety is at most a negative merit. It consists in the avoidance of repetition. The writer who is content merely with this is like the law-abiding citizen. He is guilty of no definite offense, yet he may be lacking in positive virtues. To secure euphony, which is produced by a harmonious combination of sounds, it is necessary that

he should pay attention to the musical effect of his sentences, singly and in combination.[1]

The ability to produce music from any instrument which has no mechanical device for the production of individual notes or chords is dependent on the power to distinguish musical and non-musical sounds. In writing, as in singing or playing the violin, the primary requirement is a properly trained ear. How can any writer train himself to perceive the harmonies or discords of prose? The best method is to read aloud and to re-read writing which has this musical quality. No single work ever published is comparable to the Bible for the number or the variety of its passages of rare beauty of sound. Read it aloud; memorize passages from it. Form the habit of reading aloud any prose that seems to you to have melodious qualities. Memorize the most characteristic passages of writers who are distinguished for the musical quality of their writing, such as Bunyan, Sir Thomas Browne, Jeremy Taylor, Addison, Burke, Lamb, De Quincey, Ruskin, Pater, and Stevenson.

The student may rightly conclude that accuracy, clearness, force are more indispensable qualities than beauty, and that his energy should be devoted chiefly to attaining them. This, however, does not absolve him from the duty of eliminating discords and dis-harmonies, evident to the least musically gifted. Cacophony or the combination of harsh sounds is to be avoided. It requires no finely trained sense to perceive the awkwardness of the following sentences:

> Successful speech seems to him simply a happy combination of smooth sounds.
>
> So back we turned to where the dead tusker lay.
>
> Throughout the long process every art was used to entangle her in her talk.

The tongue twisters—"she sells sea shells," "around the rough and rugged rocks the ragged rascal ran"—with which

[1] Logically, the discussion of the euphony of single sentences belongs in the chapter on the Sentence. In order to avoid unnecessary repetition, the treatment of euphony is here extended to include the single sentence as well as sentences in combination.

people amuse themselves are exaggerated instances of cacophony.

Rhythm.—The rhythm of prose, like the rhythm of verse, is dependent on pause and accent. Unlike verse, it must suggest no definite measure; it must not be metrical. "It may be anything," says Stevenson, "but it must not be verse." It must have not the rhythm of waves breaking on the shore, but the rhythm of the wind among the trees. The following illustrates the monotony of both a repetition of sound and of even approximately a regular rhythm in prose:

> "We fight with the world for an honest world, in which nations keep their word; for a world in which nations do not live by swagger or by threat."

One is tempted to sing this. Whenever prose has the canorous quality, it has also the rhythm of verse and not of prose. "The prose writer," says Stevenson, "since he is allowed to be so much less harmonious, is condemned to a perpetually fresh variety of movement on a larger scale, and must never disappoint the ear by the trot of an accepted metre."

The writer must not, however, in seeking to avoid metre run to the opposite extreme of utter neglect of rhythm. Consider the following passage from a student's theme. He could not have re-read it, as Stevenson says, "hearkening in his ears" without being aware of its absolute flatness.

> To the outsider college athletics seem to be the main thing of college life nowadays. To the student they are important, but not the main thing. Up until thirty years ago, the typical student was Shakespeare's, with brow "sicklied o'er with the pale cast of thought." Today the average student is robust, with a keen interest in out-of-door sports and a chance at twice the efficiency because he has the physical health to back up his mental efforts.

The person who speaks in a dull, level, unaccented monotone is generally the person who thinks in a dull, level,

unemphatic manner. So it is in writing; earnestness, deep feeling, sincerity reveal themselves in more than words.

If the writer sees vividly, and will say honestly what he sees, and how he sees it, he may want something of the grace and felicity of other men, but he will have all the strength and felicity with which nature has endowed him. More than that he cannot attain. . . . Do what he will, he cannot escape from the infirmities of his own mind.

—George Henry Lewes, *The Principles of Success in Literature.*[1]

[1] Edited by Fred N. Scott. Allyn and Bacon. Reprinted by permission.

CHAPTER IV

THE SENTENCE

I. The Sentence Not an Isolated Unit

Good cloth cannot be made out of shoddy. The quality of any piece of cloth is predetermined by the quality of the yarn from which it is woven. So it is with any composition. Its worth is ultimately dependent on the sentences of which it is constructed. As the weaver must learn to make good yarn before he can make good cloth, so a writer must learn to construct good sentences before he can hope to write effectively. As the yarn becomes part of a fabric or pattern, so the sentence exists only as part of a larger whole. The occasions when a single sentence will serve to express the speaker's or writer's thoughts are so rare that they are negligible. For all practical purposes the sentence exists only as part of a fabric or pattern of discourse.

II. What a Sentence Is

Failure to write effective sentences or even sentences at all is due in many cases to a lack of knowledge of what a sentence is. The student who defines a sentence as "a group of words closed by a period" is likely to write: "While I was considering whether or not to enter college in the middle of the year or wait until the rest of my class went in the fall." This "sentence" conforms to the definition. But it is obvious that both are faulty.

A sentence is generally defined as a group of words expressing a single complete thought. The core of this definition is manifestly contained in the words *single complete.*

That is, there are two fundamental requirements of every sentence: first, it should, in its context, express a complete thought; second, it should express only one thought—it should, in other words, be a unit.

To be complete a sentence must contain, explicitly or implicitly, at least one independent predication.[1]

An understanding of this statement requires an understanding of three terms: *viz.*, *predication*, *independent predication*, and *dependent predication*.

A *predication* is a group of words in which a subject is combined with a predicate. A predication may be either independent or dependent.[2] A dependent predication, commonly called a subordinate clause, is, as its name signifies, dependent for its meaning on the rest of the sentence of which it is a subordinate part. It is not a complete expression of thought and therefore cannot stand by itself as a sentence. Within a sentence it has the function of a noun, or an adjective, or an adverb. Examples:

Noun clause.

He explained *that his absence was caused by the illness of his father.*

Adjective clause.

The teacher, *who was easily imposed upon,* accepted his excuse.

Adverbial clause.

When the teacher turned to leave, the student winked at his companion.

Many incomplete sentences are caused by the inability to recognize this subordinate function of a dependent predica-

[1] To be quite adequate, one should add that the independent predication must be present as a main part of the sentence, not merely as a parenthetical element. "The governor having died, I recall, a week earlier"—is not a sentence, though included in the group of words there is an independent predication.

[2] A predication, when joined in the same sentence with another predication, is commonly called a *clause*. An independent predication, when joined in the same sentence with a dependent predication is called an *independent clause*, or a *principal clause*. A dependent predication is called a *subordinate clause*.

tion. An independent predication, on the other hand, is logically complete and may stand by itself as a sentence.

Certain external characteristics distinguish independent from dependent predications. Dependent predications, with the exception of one group, are introduced by a relative pronoun (*who*, *which*, *what*, *that*, etc.), expressed or understood, by a relative adverb (*after*, *as*, *before*, *since*, *how*, *until*, *whenever*, *wherever*, etc.), or by a subordinating conjunction (*because*, *though*, *if*, *unless*, *provided*, etc.). The group constituting the exception is illustrated in the following sentence: *Had I been there, I should certainly have supported him.* Here the partial inversion of subject and predicate renders the first predication the idiomatic equivalent of *If I had been there*, and it is therefore, although without the usual introductory word, a dependent predication. Independent predications, on the other hand, are introduced by a coördinating conjunction (*and*, *but*, *for*, *moreover*, *therefore*, *nevertheless*, etc.), or appear without the introductory word.

Analyze the following, distinguishing (a) those which contain no predication, (b) those which contain only a dependent predication, (c) those which contain both an independent and a dependent predication, (d) the various types of dependent predication.

1. And then was heard the call to arms.
2. The student who learns a foreign language at home having, as I think, an exceptional advantage.
3. But most certainly she enjoyed her trip.
4. The real question being all the time whether we should or should not accept the invitation.
5. For, after all, the law is the law.
6. While I, for one, believe the proposal ill-timed.
7. While walking home I thought once more of all she had said.
8. The notion that first-year students are only children, that they require to be supervised in all their doings, that they can not be trusted to do the work assigned them or to keep their college appointments, in short that they are not already,

quite as truly as the self-important sophomores, young men and young women.

9. Still he held back.

10. Had I but understood what she meant!

11. "We sometimes deceive ourselves, and think worse of human nature than it deserves, in consequence of judging of character from names, and classes, and modes of life."—Hazlitt.

12. While, unfortunately, only a small group of those who actually undertook the adventure ever lived to see their families again.

13. Do you like your instructor in French?

14. What an extraordinary invention!

15. The night even more than the day impressing the imagination with the wonders of the sky.

It is of the utmost importance that the writer should be able to identify at all times the independent predication. His task is complicated by the fact that the subject and predicate logically required by the independent predication are not always completely present. Sometimes the subject is absent, sometimes the predicate, sometimes the major portion of either or both. The truth is that any element of an independent predication, however slight, a minor group of words or any single word, may be allowed to stand for the whole predication, provided that, alone or in its context, it has the power to suggest instantly the elements necessary to complete it. *Provided that, alone or in its context, it has the power to suggest instantly the elements necessary to complete it:* that is the indispensable condition. Whatever fraction of an independent predication possesses this power may itself be regarded as an independent predication and may therefore be set down as a sentence.[1]

Such is the fact of usage abstractly stated. The great liberty which it sanctions is obvious. Less obvious is the heavy responsibility which it places upon the knowledge and judgment of the author and upon his sense for style. So serious is this responsibility that inexperienced writers are

[1] An independent predication deficient in a necessary part may be called a *virtual independent predication.*

earnestly advised to depart in their practice from the normal requirements of the independent predication *only in five conventional cases.* These are as follows:[1]

1. Command or request.

Trust thyself.
Take this to your room.

2. Question.

What now?
To-day?

3. Exclamation.

Such marvelous weather!
A perfectly shameless man!
Indeed!

4. Conversation. (Note the italicized elements.)

"Known him long?"
"Yes. Three years."
"Did he ask you to recommend him?"
"Twice. Refused both times."
"Indeed!"
"Can't be trusted."

5. Transition.

One word more.
So much for that.
To turn now to the opposite view.

Grammatically, sentences fall into three main classes: simple, complex, and compound. The simple sentence contains one independent predication and no dependent predication. The complex sentence contains one independent predication and one or more dependent predications. The compound sentence contains two or more independent predi-

[1] The student may test his grasp of the grammatical principle involved by attempting to supply the elements missing in the sentences offered as examples. In some cases he will need to imagine an appropriate context.

cations; it may or may not, in addition, contain one or more dependent predications. A compound sentence which contains one or more dependent predications is sometimes separately classified as a compound-complex sentence.

Exercise.—Turn to Appendix A. In the first exposition there given mark varied examples of simple, complex, and compound sentences. Identify at least three examples of each class.

III. Variety of Sentence Structure

The sentence is decidedly a flexible unit. It may vary in length from the sentence of two words, subject and predicate,—or even the elliptical sentence of only one word,—to that which covers a page or more of print. Its variation in length is no more striking than the great diversity of structure it may exhibit. The ability merely to write sentences which are grammatically correct—important as it is—is only a preliminary step in the art of writing. The art itself consists in so forming and so shaping each of these units that it not only will express the slightest variation of thought and feeling, but will fit into the larger whole of which it is only a constituent part.

The following passages illustrate the variation both in length and in complexity of sentence structure in good English prose:

I protest to you, gentlemen, that if I had to choose between a so-called University, which dispensed with residence and tutorial superintendence, and gave its degrees to any person who passed an examination in a wide range of subjects, and a University which had no professors or examinations at all, but merely brought a number of young men together for three or four years, and then sent them away as the University of Oxford is said to have done some sixty years since, if I were asked which of these two methods was the better discipline of the intellect,—mind, I do not say which is *morally* the better, for it is plain that compulsory study must be a good and idleness an intolerable mischief,—but if I must determine which of the two courses was

the more successful in training, molding, enlarging the mind, which sent out men the more fitted for their secular duties, which produced better public men, men of the world, men whose names should descend to posterity, I have no hesitation in giving the preference to that University which did nothing, over that which exacted of its members an acquaintance with every science under the sun. And, paradox as this may seem, still if results be the test of systems, the influence of the public schools and colleges of England, in the course of the last century, at least will bear out one side of the contrast as I have drawn it.

—John Henry Newman, *Idea of a University.*

"Bad weather" is mainly the fear of spoiling our clothes. Fancy clothing is one of the greatest obstacles to a knowledge of nature: in this regard, the farm boy has an immense advantage. It is a misfortune not to have gone barefoot in one's youth. A man cannot be a naturalist in patent-leather shoes. The perfecting of the manufacture of elaborate and fragile fabrics correlates well with our growing habit of living indoors. Our clothing is made chiefly for fair weather; when it becomes worn we use it for stormy weather, although it may be in no respect stormy weather clothing. If our clothes are not made for the weather, then we have failed to adapt ourselves to our environment, and we are in worse state than the beasts of the field. Much of our clothing serves neither art nor utility. Nothing can be more prohibitive of an interest in nature than a millinery "hat," even though it be distinguished for its floriculture, landscape gardening, and natural history.

—L. H. Bailey, *The Outlook to Nature.*[1]

In the first selection there is a sentence two hundred words in length. In the second there are several of ten words or less. They are all sentences; they are all good sentences. An analysis of the passage from Cardinal Newman will show how the complicated form is developed. It may be written in simple sentences somewhat as follows:

There are two types of universities. The graduates of one have passed an examination in a wide range of subjects. The other has no professors or examinations at all. It merely brings a number of young men together for three or four years. It then sends them away. This the University of Oxford,

[1] The Macmillan Company. Reprinted from Scott and Zeitlin, *College Readings in English Prose,* p. 166.

according to report, did some sixty years since. A choice must be made between them. This choice must be made on the ground of efficiency in disciplining the intellect, etc.

This simplification has been carried far enough to show that the idea in Newman's mind cannot be accurately expressed if we artificially confine ourselves to the simple form of sentence. In like manner any attempt to combine the short simple sentences of Professor Bailey into long complicated sentences will do violence to the idea he has expressed.

IV. Length of the Sentence

To talk arbitrarily about the length of sentences, to say that any isolated sentence is too long or too short, is to ignore the principle that length like any other factor is to be determined largely by the context. In an exhaustive, highly involved treatment of an abstruse subject it is only natural that the writer should express himself in longer, more complex sentences than would be proper in a single-paragraph editorial on the issues of the day. The scale on which a subject is treated may be said to determine what is a fitting sentence length. The writer develops a subject fully only because he desires to enter into its intricacies. Complexity of subject matter involves as a corollary complexity and usually length of sentence.

There is no arbitrary limit to the length of a sentence. The writer must consider the class of readers he addresses, and must not construct a sentence too long for them to hold readily in mind. The length of an effective sentence for any reader is determined by two factors: first, his general intellectual ability; second, his familiarity with the subject. Just as in addressing a strange audience it is well for a speaker to take special care at the beginning of his speech to make himself heard and understood by those who are unaccustomed to his voice and perhaps unfamiliar with his subject, so in writing it is wise to avoid long complex sen-

tences until the reader is familiar with both style and subject.

Aside from these considerations, there are certain internal factors which call for sentences either longer or shorter than the prevailing norm.

The Summary.—The most obvious need of the long sentence is in the summary.

"Admitting all the frailties, and the inconsistencies of this Puritan in Restoration garb [Pepys], his manners and his morals not untouched with something of the weakness of his day, there yet remains a man whom it is next to impossible to dislike, and whom it would be wholly impossible, in the light of adequate knowledge of his career, not to respect."

—Wilbur Cortex Abbott, *The Serious Pepys.*[1]

The summarizing sentence, in the ordinary sense of the term, implies a summing up of what has preceded. It may, however, with equal propriety refer to what is to follow. The following will illustrate this use:

I intend to demonstrate that the proposed bill is unscientific, because it was based on popular clamor, not on careful investigation of the evils which it attempts to cure; that it is unwise, because it opens the way for both intentional and inadvertent maladministration of state funds; and that it is unconstitutional, because it infringes on the rights of private enterprise in such a way as to amount to the deprivation of property without due process of law.

The long sentence is frequently used to group minor details in an effective unit.

University Hall on registration day is forever the same. The particulars are familiar to every college man: the innumerable groups of gaily dressed "co-eds" (Queens of Sheba, my roommate calls them); the good-naturedly impudent agents of every conceivable enterprise, from coöperative laundries to college periodicals; the endless lines of weary matriculants, impatiently poring over their bulletins; and, inside the precincts of the registrar, a score of busy clerks, half-concealing

[1] In *The Yale Review* for April, 1914.

beneath a mechanically calm exterior the effects of long-continued strain.

The general principle which governs speaking, that any deviation from the normal tone of voice or manner of expression serves to give emphasis, is likewise true in writing. The long sentence may be used for emphasis. So with equal effectiveness may the short sentence.

Alas and alas! You may take it how you will, but the services of no single individual are indispensable. Atlas was just a gentleman with a protracted nightmare! And yet you see merchants who go and labor themselves into a great fortune and thence into the bankruptcy court; scribblers who keep scribbling at little articles until their temper is a cross to all who come about them, as though Pharaoh should set the Israelites to make a pin instead of a pyramid; and fine young men who work themselves into a decline, and are driven off in a hearse with white plumes upon it. Would you not suppose these persons had been whispered, by the Master of the Ceremonies, the promise of some momentous destiny? And that this lukewarm bullet on which they play their farces was the bull's-eye and centrepoint of all the universe? *And yet it is not so.*[1] The ends for which they give away their priceless youth, for all they know, may be chimerical or hurtful; the glory and riches they expect may never come, or may find them indifferent; and they and the world they inhabit are so inconsiderable that the mind freezes at the thought.

—Stevenson, *An Apology for Idlers.*

The expression of a general truth gains from compactness of form. The axiom, maxim, proverb, saw, aphorism, apothegm are all characterized by succinctness of statement. The characteristic style of Bacon's essays is aphoristic. Note the succession of short sentences in the following passage:[2]

Suspicions amongst thoughts are like bats amongst birds; they ever fly by twilight. Certainly they are to be repressed, or at the least well guarded: for they cloud the mind; they loose

[1] Italics not in the original.

[2] See also the series of short sentences at the beginning of the paragraph quoted from Professor Bailey on page 138.

friends; and they check with business, whereby business cannot go on currently and constantly. They dispose Kings to tyranny, husbands to jealousy, wise men to irresolution and melancholy. They are defects, not in the heart, but in the brain; for they take place in the stoutest natures; as in the example of Henry the Seventh of England. There was not a more suspicious man, nor a more stout. And in such a composition they do small hurt. For commonly they are not admitted, but with examination, whether they be likely or no? But in fearful natures they gain ground too fast. There is nothing makes a man suspect much, more than to know little; and therefore men should remedy suspicion by procuring to know more, and not to keep their suspicions in smother.

—*Of Suspicion.*

The length of sentences is in practice subject to the influence of convention. The writer must take into consideration the expectations of his readers. There is a "fashion" in writing as there is in clothes, although it is more constant. An examination of the writings of well-known contemporaries will reveal a tendency to make use of sentences of moderate length. The long, involved sentences of an earlier generation are seldom found. Contemporary practice is apparently in favor of simplicity.

Exercises. Note the variation in sentence length in two pages of any good contemporary prose. Do the same for three paragraphs in your last theme. Compare the variations.

V. Coördination

A compound sentence consists of two or more independent predications joined together. Each of these may stand alone as a single complete unit. The question naturally arises as to how it is possible to combine two complete statements to form a single statement unless one is subordinated to the other. The equation $1 + 1 = 1$ is absurd, yet not more absurd than what apparently happens in the writing of a compound sentence.

The explanation is that the sentence is not necessarily a

single statement grammatically but is single in its impression or effect. Simple sentences expressing heterogeneous ideas cannot be combined. It is only when the ideas are so closely related that they are capable of producing a single impression that the writer has the choice of expressing them singly or in compound form. In other words, the independent predications must have an affinity for each other. In chemistry elements are said to have an "affinity" for each other when they will combine or fuse to form another substance. The proper graphical representation of a compound sentence is not the arithmetical equation $1 + 1 = 2$, but rather a chemical formula such as $H_2 + O_1 = H_2O$. The first principle, therefore, which governs the writing of a compound sentence is that the predications should be homogeneous, that they should as in chemistry have an affinity for each other that will permit them to be fused or compounded to form another single unit.

As the compound sentence consists of units that are coordinate in form,—of equal rank and value,—the second basic principle is that the predications so combined must be equivalent in value. When there is no homogeneity, independent predications cannot be united; when there is no equivalence of value, one idea should usually be subordinated to the other.

Our habit of joining ideas by coördinating conjunctions, a habit acquired in speaking, when we have no time to reflect on the form or effectiveness of our sentences, is likely to be carried over into writing. It is much quicker and easier to make predications coördinate than it is to analyze them to see if they are really equivalent. Progress in writing can be measured approximately by the extent to which the writer eliminates improperly compounded sentences.

The following sentences, at least apart from their contexts, seem to display improper coördination. The predications in each sentence are apparently not of equal weight. Try to fit the sentences into contexts which would justify the coördination.

1. The printing press was invented, and thus the whole realm of learning was made accessible to the people.
2. He carelessly dropped a lighted match, and the house burned down.
3. My check from home was delayed this month, and the landlady evicted me for not paying my rent.

When the two clauses of a compound sentence are exactly similar in construction, so that each part of one clause has its equivalent in the other, we have what is called "balanced" or "parallel" structure.

England is a limited monarchy; the United States is a limited democracy.

Mrs. Jones seemed too good for this world; her husband too bad for the next.

The demands upon my purse are many and frequent; its sources of supply are few and far between.

What to-day seems nonsense may be sense to-morrow; what to this century is wild imagining may be accomplished fact in the next.

The balanced structure is an effective device for presenting antithetical ideas; it emphasizes the contrasting elements. The sentences in which it is employed are easily remembered. But like any mechanical device in writing, it must be used with moderation. The overuse of balanced structure tends to give an impression of artificiality. The writer seems more concerned about the form of his sentences than the accuracy or importance of his statements.

The most simple and the most common means of indicating coördination is by the use of conjunctions, or other words or phrases which have a similar use. Certain conjunctions or conjunctive phrases are used to indicate coördination; others to indicate subordination. It is essential that the student should distinguish clearly these two classes. In order to express his thought accurately, the writer must use the proper conjunction.[1]

[1] A list of coördinating conjunctions will be found in Appendix E.

Frequently the clauses are written without conjunctions. The historic example is: "I came, I saw, I conquered."

In the following sentence the use of conjunctions would serve to dissever rather than to connect the clauses:

> Not a cloud obscured the azure sky; the sun beat down upon the brown, baked earth; the intermittent breeze barely ruffled the leaves of the poplars.

The effect of these clauses is cumulative; an undue emphasis would be given to the individual details were the conjunctions inserted.

In numerous other cases the conjunctions may be omitted. When the relation between the clauses is so obvious that no conjunction is needed to indicate it, when, for example, the succeeding clauses are but repetitions of the idea of the first to emphasize it, the sentence gains in effectiveness by the omission. The overworked conjunction *and* may frequently be omitted without loss of clarity and with gain in force. Study the effect of the insertion of *and* in the sentences below.

> I have always had a weakness for old china; my father collects rare paintings and delights in medieval masterpieces; my mother finds expression for her collecting instinct in antique laces and linens.
>
> I was furious at the man; the more I thought on his insolence the more indignant I became; I could scarcely refrain from running after him to knock him down.
>
> He wished simply peace; he had no hostile intent; he was actuated by no motive save pure good-will.

Exercises. The following seem apart from their context to be examples of proper and improper coördination. If the coordination seems improper, revise the sentence. Analyze the relation between the clauses, especially where the conjunction has been omitted. Where coördinating conjunctions appear, study the difference in effect produced by the substitution of subordinating conjunctions.

1. The public elementary school gives everybody the key to knowledge in making reading and writing familiar, but it has not time to teach him how to use the key.

2. We must trust our leader, for if we distrust him we are lost.

3. I disapprove strongly of your plan; however, if you are determined upon it, I shall help you.

4. All the students in the cheering section had megaphones; thus they made a great clamor.

5. During my junior year I had six recitations a day; each one was about fifty minutes long.

6. The classes revelled in luxury, and the masses were sunk in poverty.

7. He has read only a few books, but those few he knows thoroughly.

8. Either you leave this room or I will.

9. In the classroom she wore a georgette blouse, a silk skirt, elaborately clocked stockings, and patent leather pumps with high French heels; she topped off her intricate coiffure with a comb of gold and jade; she wore jade bracelets, and played with them in the intervals of note-taking; all in all she was one who dressed not wisely but too well.

10. It is hard enough to study composition, but it is far harder to teach it.

11. There are two routes to Spain; they are the Atlantic route and the dream route.

12. The leaders of this movement have no moral courage or unmoral courage; their whole method consists in saying, with large and elaborate emphasis, the things which everybody else says casually.

13. When they opened their door, there was a loud crash; it sounded like tin cans falling.

14. I do not like French or Spanish; therefore I am studying Swedish.

15. Speech is silver; silence is gold.

16. Hope deferred maketh the heart sick, but when the desire cometh it is a tree of life.

17. Some people made fun of the "front porch campaign," but it certainly appealed to most of the voters.

18. Statesmen are often forced by circumstances to disobey the mandate of the people; Mr. Wilson, elected because "he kept us out of war," sent a war message to Congress five months later.

19. Detroit is a center of the automobile industry; Ford cars are also made there.

20. Where once stood the tents of an Indian village, now rises a stately city; and the voyageur used to paddle his fur-laden canoe up the river now frequented by motor boats.

21. One of the greatest needs of our state is good automobile roads, and if you had ever been stuck in the mud you would agree with me.

22. Be cautious but not over-cautious; do not be too much afraid of making a mistake.

23. All the world's a stage, and all the men and women merely players.

24. Never try to show your own superiority; few things annoy people more than being made to feel small.

25. If you suspect a man, do not employ him; and if you employ him, do not suspect him.

26. Talking should be an exercise of the brain; it should not be merely an exercise of the tongue.

27. Libraries are not made; they grow.

28. We have left undone those things which we ought to have done, and we have done those things which we ought not to have done.

29. Go to the ant, thou sluggard; consider her ways and be wise.

30. Sunlight and fresh air are good for all growing things; therefore the child should be kept out of doors as much as possible.

VI. Subordination

A knowledge of coördination implies also a knowledge of subordination. If one knows when ideas are equal, it follows that he must know when they are not equal.

Among the elements of thought which may constitute a sentence, there are some which, for that sentence, are of paramount importance, and there are others which are relatively dispensable. If the sentence is to represent the idea of the writer so that the true relation of its parts is instantly intelligible, then the comparative importance of those parts must be made evident. When a sentence is so constructed that it reveals the difference in importance between its major and its minor elements, it fulfills the requirements of subordination.

The way in which this distinction is ordinarily manifested is very simple. Elements of the thought which are important find expression in independent predications, the

most emphatic of all grammatical forms; the remaining less important elements find expression in minor constructions: the dependent predication, the phrase, and the single word. The rule thus stated is too simple to be wholly true, but as an elementary working rule it is sufficiently sound. Its meaning may be made clear by an illustration.

> I was talking with an editor not a week ago, and he said that so far as his paper is concerned the news is absolutely uncolored by private interests, and he works for a large metropolitan daily, and I have known him for years, and I have the greatest confidence in his honesty.

The sentence is composed of five independent predications. There is nothing to indicate that the second independent predication contains the heart of the idea and that the rest of the sentence is really subordinate to this second predication. Contrast this loose and inexact expression of the thought with the following revised form:

> The editor of a large metropolitan daily, whom I have known for years, and in whose honesty I have the greatest confidence, told me not a week ago that so far as his paper was concerned the news is absolutely uncolored by private interests.

Here the form of the sentence correctly renders the thought as it lay, or should have lain, in the mind of the writer.

On page 145 *and* was referred to as an overworked coordinating conjunction. The tendency of young or careless writers is to run clauses together merely by inserting *and* or *but*. They must learn that not all thoughts are created equal.

Consider the following paragraph from a student's theme.

> Henry the Fourth is neither the most attractive nor the most important character in the play, but still there is something which the King possesses in his character that remains in the reader's mind. It may be that many of the minor incidents of the story may soon be forgotten, but the winning of the

battle of Shrewsbury will be remembered because it is through the King's determination to conquer the rebels that the battle is won. At first thought it is perhaps difficult to explain why the King's determination won the battle, but from the first time we meet the King and all through the play there is the hidden power of persistence. It is the same power that plans the crusade to the Holy Land, and that said, "Worcester, get thee gone." The King's determination is expressed not only in word but also in action. This part is shown by Henry's prompt decision not to ransom Mortimer, and the King keeps his decision regardless of how much Hotspur tries to dissuade him. Again we see Henry's quick and determined action when he fights with Douglas. In the same way the whole battle is carried out with a determination to win, and it is this persistence which is the outstanding thing in Henry the Fourth's character.

In this brief paragraph there are five compound sentences, the clauses of which are connected by *and* or *but*. The impression is at once given that this is the result of habit, or failure to analyze or discriminate.

Without altering the general plan or phrasing, improvement may be effected merely by reconstructing the sentences.

Although Henry the Fourth is neither the most attractive nor the most important character in the play, there is something about him that remains in the reader's mind. Of the many minor incidents of the story, the battle of Shrewsbury will be remembered because it is due to the King's determination to conquer the rebels that the battle is won. All through the play, we find this power of persistence. It is the same power that plans the crusade to the Holy Land and that evokes the speech, "Worcester, get thee gone." The King's determination is expressed not only in words but in action. He decides promptly not to ransom Mortimer and maintains his position in spite of Hotspur's attempts to dissuade him. Again we see Henry's quick and determined action when he fights with Douglas. The determination to win, the persistence which caused the victory at Shrewsbury, is the outstanding fact in Henry the Fourth's character.

Proper subordination has resulted in reducing many of the independent predications to lower ranks. In the unde-

veloped style little or no distinction is made between independent and dependent predications or between predications and phrases. The subordination of the less emphatic ideas results in an immediate gain in compactness, unity, and emphasis.

A subordinate clause, as has been said before, may take the place of a noun, an adjective, or an adverb and stand in the same relation to the rest of the sentence as any one of these parts of speech.[1]

A subordinate clause that has the function of an adjective is generally introduced by a relative pronoun—that is, a pronoun that indicates dependence—and is called a "relative clause." A relative clause may have one of two distinct logical relations to the noun it modifies. It may be either *restrictive* or *non-restrictive*. A non-restrictive clause is one which gives additional information: the meaning of the rest of the sentence is the same whether the clause is present or absent. A restrictive clause definitely limits the application of the word it modifies. It is used like a demonstrative pronoun, *this*, *that*, etc., to point out a particular individual or class of individuals. It cannot be omitted without changing the thought of the rest of the sentence.[2]

This difference in function is made clear by a difference in punctuation. A non restrictive clause, which is parenthetical in nature, is set off by commas. A restrictive clause is not. Study the difference in meaning which would result from altering the punctuation of the following sentences:

Teachers of English who are arbitrary and dogmatic pay little attention to contemporary usage.

Students who are foolish constantly complain about the prejudice of their teachers.

The man who just spoke is the present incumbent.

The other man, who looks annoyed, is the candidate against him.

[1] For a detailed study of these functions the student is referred to Appendix E.

[2] See Appendix E.

With the exception of *and*, there is no more abused word than *so*. Like charity, it covers a multitude of sins. There is perhaps no better place to point out the various meanings of the word and its uses, proper and improper.

1. *So* as an adverb.

Proper: I was never so angry.

Improper in formal writing ("feminine intensive"): I was so angry. (*So* is here used in place of *very*, *exceedingly*, etc.)

2. *So* as conjunctive adverb. Excessive use of the independent predication often takes a form which is felt to be peculiarly elementary and which therefore deserves special attention. That is the "*so* sentence,"—the sentence in which successive independent predications are joined by *so*, a coordinating conjunction, the precise logical equivalent of *therefore*. (The student should sharply distinguish this *so* from the phrase *so that*, which is ordinarily used as a subordinating conjunction.) The following is a typical example of its use:

The wind blew hard during the whole forenoon, so we were forced to change our plans.

The writer has two things to report, a condition and a consequence of that condition; probably what was really important in his mind was the consequence. In accordance with the usual tendency, however, he gives to each idea as it springs to consciousness the maximum dignity grammatically possible. He employs, moreover, the much abused *so* to connect the two predications.

An advantageous way to revise such a sentence is to subordinate the first clause to the second. The sentence given above may be revised to read in any one of the following ways:

Since the wind blew hard during the whole forenoon, we were forced to change our plans.

On account of a hard wind which kept up during the whole forenoon, we were forced to change our plans.

A very hard wind having set in early and continued throughout the morning, we were forced to change our plans.

The mere substitution of the equivalent *therefore* or *consequently* for *so* will sometimes improve the expression.

It should be understood that the "*so* sentence" is not incorrect. It is used on occasion by the best of writers. Beginners will do well, however, to use it sparingly or not at all during the period of their apprenticeship. The normal effect of its frequent use may be seen in Exercise *a* on p. 153.

It is evident that clauses which are subordinate in structure and dependent in meaning perform the same function in the sentence as modifying words or phrases. It is possible that the context requires a further degree of subordination than that indicated by a subordinate clause. To see how an idea may pass through a descending scale of emphasis, consider the following example:

1. Independent sentence.

The increase of knowledge is not an end in itself. College authorities constantly emphasize the fact that the ultimate aim of education is character.

2. Coördinate independent predication.

The increase of knowledge is not an end in itself; college authorities constantly emphasize character as the ultimate aim of education.

3. Subordinate clause.

Since knowledge is not an end in itself, college authorities constantly emphasize character as the ultimate aim of education.

4. Phrase.

College authorities constantly emphasize the fact that to form character, not to increase knowledge, is the ultimate aim of education.

5. Single word.

College authorities constantly emphasize the fact that character, not knowledge, is the ultimate aim of education.

Exercises. a. The following paragraph contains monotonously coördinated sentences. Examine the predications of each sentence to determine their logical relations, and rewrite the passage:

I have been meaning to write you for a long time, but I have been busy and I have put it off until today. Two weeks ago Father wrote me, and he said he was coming to town next day, so I studied for a quiz that night, and then he blew in the next morning, and I didn't open a book for two days. Of course I had to show him the city, and we wandered around to all the places I thought he had better see, but I didn't take him to the Dutch Room. He had to see the University too, and so he went to classes with me, and I thought he would die laughing at one of my profs. Then he went home, and I had to do a lot of work catching up, and last week was initiation week at the house, so I haven't had time to write any sooner.

b. The following paragraph contains a series of simple sentences. Examine them to determine their logical relations, and combine them into complex or compound sentences, reducing the less important independent predications to subordinate clauses or phrases:

Hamilton is the American Burke. He unites literary power with political science. He falls short of Burke in the majesty of speech and the splendour of many-sided gifts. He was never hurried into frantic passions and fatal blunders. Frantic passions and fatal blunders finally ruined Burke's influence over his age. Hamilton foresaw dangers. At times he exaggerated the dangers. He was too pessimistic. He condemned failings. He was even unjust to them. But on the whole he made no great mistake. He struggled for ideas. He had tenacity and earnestness. His ideas have in the course of ages come to a triumphant issue.

c. It has been said that the context of a piece of writing determines in large part whether the sentence is good or bad. This applies with full force in the matter of subordination. In the two preceding exercises, where the sentences stand in relation to each other, the student should be able to distinguish accurately the important and unimportant ideas. In respect to most of the following sentences, dogmatic statement is impossible. A few are definitely incorrect; the rest are correct or not according to the writer's purpose. Study each subordinate clause to determine its relation to the principal clause; note the other possible relations which it might bear to the

principal clause; vary the conjunction to express these relations.

1. If you cannot do this, no one can.
2. While you like Mozart, I prefer Chopin.
3. The constitution has been amended nineteen times because the last amendment is the nineteenth.
4. We broke camp as day dawned.
5. Everywhere that Mary went, the lamb was sure to go.
6. Just because I failed in the exam, he flunked me in the course.
7. Though John is the best looking boy I know, Billy is the best dancer, while Bob has an automobile.
8. The more you eat, the more you want.
9. He staggered as if he were drunk.
10. Though other stores may charge you more, they cannot sell you better.
11. He studies all the fine points in the lesson so that he may ask the prof. embarrassing questions.
12. He studied so hard that he ruined his disposition.
13. The explorer's brother-in-law, Mr. Hardwicke, went from Missouri in search of him when the intelligence of his death was received.
14. While the cat's away the mice will play.
15. If you have waste paper to sell, telephone the Biltmore Paper Products Company.

VII. Unity

In the definition of the sentence there is implied a fundamental requirement that rhetoric makes of the sentence—unity of thought. If the sentence is to express *a single complete thought*, no less, no more, it is evident that all parts of it should contribute to a common end, the expression of a single idea.

Whether or not a sentence has unity is determined in part by its relation to the rest of the paragraph. A sentence which when isolated seems to contain too many elements may when considered in relation to the context be perfectly unified.

So far as constructive suggestion is concerned, all advice in regard to securing unity may be summed up in a single

statement: see that all parts of the sentence combine to express a single thought or give a single impression. The practical criterion is this: How does each subordinate element in the sentence contribute to the main idea expressed? In other words, the writer should ask himself: "Is there a common aim in all parts of the sentence?"

Unity may be secured by:

A. Exclusion of Irrelevant Matter.—The writer must be sure not to include in the sentence material which does not belong to the single idea expressed. The principal cause of un-unified sentences is lack of revision. In speaking, a man is primarily concerned about what he is to say; he is concerned scarcely at all about its form. Likewise in writing, a person should be first of all intent on the idea he wishes to express. The first draft of any piece of work is, except for the experienced writer, little more than crude thinking on paper. The result is that scarcely any consideration is given to effectiveness of sentence structure. Good sentences are nearly always the result of intelligent revision. The writer must first of all examine his sentences to see that they do not include extraneous material.

The writer or speaker runs together two or more unrelated or loosely related ideas. Consider the following sentences:

> The furniture company is having a removal sale, my husband needs a new smoking stand, I would like a sewing table.

> I hope your husband does not smoke, Mrs. Brown, I consider smoking a filthy habit, it is bad for the lungs and the oriental rugs.

> Susan and she—God rest all Christian souls!—
> Were of an age: Well, Susan is with God;
> She was too good for me: but, as I said,
> On Lammas eve at night shall she be fourteen.
> —The Nurse in Shakespeare's *Romeo and Juliet.*

As unity of sentence structure may be violated by setting off dependent predications and phrases as sentences, so it

may also be violated by running together in one sentence predications which should constitute two or more sentences. The fault in either case may be remedied by proper punctuation. As has been said, sentences which seem un-unified when isolated may be perfectly unified in certain contexts. Try to fit each of these sentences into a context that will make it correct.

1. I live in Minneapolis, where they produce hundreds of barrels of flour daily.

2. Her gown was of brown duvetyn trimmed with fur; maybe she bought the trimming at Marshall Field's, for they have been having a sale recently.

3. The fire-station for our district is just a block away from where I live, and the ball team from that station won the department championship last year.

4. I have a new professor in rhetoric, which is the subject I hate most.

The first step, then, in insuring unified sentences, is exclusion of irrelevant material. The other steps are concerned with material which is relevant and should properly be included within the sentence. Often through inability or carelessness the writer fails to show clearly by the form of the statement the relation of the parts of the sentence to one another. Unity is not a question of the writer's intention, but rather of the effect produced on the reader. However clear the connection between two ideas may be to the writer, unless he has so expressed them that their relation is clear to the reader, the result does not greatly differ from the sentence which is hopelessly lacking in unity.

B. Proper Coördination and Subordination of Material within the Sentence.—This question is treated fully in the preceding sections, pp. 142-154. It is obviously one which the writer must consider. He cannot convey accurately to the reader the relation between his ideas without correctly determining that relation for himself.

C. Giving Evidence of Unity among Coördinate Elements.—After the writer has determined that ideas in

his sentences are coördinate, he must point out to the reader their coördinate relation. He may do this by:

1. *Punctuation.* Rules of punctuation will be found in Appendix E. Here only a few examples will be given to show how the unified effect of sentences is lost by the improper punctuation of coördinate elements.

That he is sincere in his belief; that he is ready to sacrifice himself for it can hardly be doubted.

He said that the judge was prejudiced the jury unintelligent, bigoted, and hostile the principal witness bribed.

It was a house which had seen hard use which had weathered many a storm, and which had outlived many an occupant.

There was no trace of any struggle, of any knife of any other person present, but there lay the dead man with his throat cut.

2. *Connectives.* The most obvious evidence of coördination is of course the coördinating conjunction or phrase. Note the difference in impression made in each of the following pairs of sentences.

1. With him on his boat was his daughter together with his chauffeur.
   With him on the boat were his daughter and his chauffeur.
2. He is generous to his friends besides being just to his enemies.
   He is not only generous to his friends but also just to his enemies.
3. While it is spring as well as during summer the farm is a pleasant place.
   During spring and summer the farm is a pleasant place.

It is apparent that no amount of care in regard to connectives or other means of indicating coördination can overcome essential incongruity. Connectives are merely signs of relation and not causes of it. The habitual use of connectives without attention to their significance is no less a fault than the neglect of them.

3. *Maintenance of point of view.* Unity of thought is made evident by similarity of construction. Changes in the

form of a sentence from declarative to interrogative or imperative, in the manner of expression from literal to figurative, in the writer's attitude from irony to direct statement, all serve needlessly to confuse the reader and to minimize unity. Which sentence in each of the following pairs of sentences is the more effective?

1. He asked, "Will she do this for me?"
   He asked if she would do this for him.
2. I undressed quickly and was soon in the arms of Morpheus.
   I undressed quickly and was soon asleep.
3. Soon he grew weak and kicked the bucket.
   Soon he grew weak and died.
4. Little Johnny bellowed with rage because he could not have any more candy. He was a sweet little boy, I must say —the worst behaved child I ever saw.
   Little Johnny bellowed with rage because he could not have any more candy. He was a sweet little boy, I must say —a model child.

It is obvious that unity is dependent on closeness of relation and that the more clearly the relation can be shown the more unified will be the impression. The distinction between the work of a careful writer, the one who is constantly improving, and that of the hurried or slipshod writer is nowhere more apparent than in this point. The careless person reads over his work and is satisfied if "it sounds well," if in some vague way it approximates what he had in mind. The real student asks himself—not so much, perhaps, because of a conscious desire for literary effect as of a respect for truth: *What is the relation of these ideas? Have I made that relation apparent?*

A Test for Unity. From the genetic as distinct from the grammatical point of view there are two types of sentences. The most common type is that which grows by the process of accretion. As a general rule a sentence of this type has not taken definite form in the mind of the writer or speaker before it is given expression. Most sentences in spoken discourse, by its very nature, are of this type. The speaker begins with the central idea, which suggests

various modifications growing naturally out of one another as the sentence develops. Take as an example the sentence just written. The idea in mind when the sentence was begun, *the speaker begins with a central idea*, suggested the subordinate clause *which suggests various modifications*, which in turn prompted the modifying phrase *growing naturally out of one another*, in turn modified by the clause *as the sentence develops*. There are, therefore, four distinct steps or stages in the development of this sentence, three points before the end at which either the writer or the reader might pause and still have a complete expression of thought. Such a sentence because of its structure is called a *loose* sentence.

The other type of sentence is called *periodic*. A periodic sentence is a sentence so constructed that there is no complete expression of thought until the end is reached.[1] Such a sentence does not normally grow or develop in the process of expression as does the loose sentence. The writer usually knows the end of the sentence when he begins to write.

If there is no complete expression of thought until the end is reached, the sentence naturally can express only one thought. It is much more likely than the loose sentence, therefore, to possess unity. For this reason students are sometimes advised to make as many as possible of their sentences periodic. The inference may be made that the periodic sentence is essentially superior to the loose sentence. Such is not the case. In good writing the great majority of sentences are loose. A succession of periodic sentences, unless they are constructed with extreme care, is almost sure to give a formal, stilted effect. Recasting sentences in periodic form is, however, valuable both as an exercise in sentence technique and as a means of insuring sentence unity. If a loose sentence cannot without becoming hopelessly involved or ridiculous be transformed into a periodic, the writer should seriously question whether it does not include ununified elements.

The preceding paragraph is composed entirely of periodic

[1] That is, no complete independent predication.

sentences. Analyze each one to discover the thought process and the rhetorical structure. Has the paragraph lost in effectiveness? in ease and naturalness? Attempt to recast the following sentences in periodic form as a test for unity.

1. When he was thus occupied, Mr. Brown would have been very much surprised if he had known that his habits, tastes, and character were the all absorbing topic of discussion in the small town of Sellerville.

2. We had just turned the corner of the street, when we saw a dog fight in progress, and a man who was attempting to stop it jumped back with a cry of pain, while a woman came out of a neighboring house with a kettle of hot water.

3. I do not mean, of course, to imply that you are to blame, when I say that your work shows evidence of lack of training.

4. Surely no scandal can attach to him, which would be repeated by any honest person or believed by anyone who is intelligent.

5. We cleaned the six-pound pike, cooked it for supper, washed the dishes, sat awhile and smoked under the stars, which glittered with a hint of frost, and then we crawled in between the blankets which were spread over our fragrant couch of balsam.

6. My studies were interrupted by the arrival of my little niece, who insisted on looking through the book, to hunt for pictures.

7. Hallam stands with John Sterling and Hurrell Froude among the inheritors of unfulfilled renown—young men whose confidence in life was accounted as achievement in those aspiring days, and whose early death crowned them with imperishable glory before the inevitable sorrow of worldly concession touched their faces.

8. He would hardly dare to come here, after all my warnings.

9. I mean to learn to ski, because the sport is a healthful and brisk out-of-door exercise, and it is interesting, too, as anyone who has ever tried it will testify, even though in the trial he got his skis crossed and came to grief frequently.

10. The football team did not cover itself with glory this year, though it contained two of the most brilliant players the university has ever had.

There are two essential facts to be borne in mind concerning sentence unity. The reader must be made aware, first,

that nothing that is essential to the meaning of the sentence has been omitted; second, that all that is included belongs there.

In order to secure the highest effect of unity it is necessary that ideas should have logical relation, and that this relation should be clearly indicated. Unity is not, therefore, entirely independent and separate from coherence. *That is fit which fits.*

VIII. Coherence

The process of constructing a paragraph or a sentence may be compared to the erection of a stone wall. Anyone who has ever watched a stone-mason work knows how cleverly he picks out the stones that will most easily fit together. They do not come to him so formed that they articulate perfectly. He not only chooses the stones, but shapes them with hammer and trowel. This is a part of his work. The other part consists in filling the chinks and crevices with mortar so that the units are cemented into a solid structure. In writing, unity demands that parts shall be chosen that will fit; coherence requires that these parts shall be shaped and cemented so that they will stick together.

The coherence of a sentence is secured partly by arrangement of words, phrases, and clauses, and partly by signs of relation. In a highly inflected language, like Greek or Latin, nouns, pronouns, adjectives, and verbs are modified in form, or "inflected," to indicate the exact relation which they bear to other words in the sentence. A sentence in one of these languages may be "pied"—to use the printer's expression—and yet be neither unintelligible nor ambiguous.

Marcus Brutus Iulium Caesarem interfecit.
Iulium Caesarem interfecit Marcus Brutus.
Interfecit Marcus Brutus Iulium Caesarem.

Rearrange arbitrarily the words of the following sentence, and observe the result.

John killed the bear.

The relation to one another of the parts of an English sentence is largely dependent on arrangement. There are, however, some inflectional changes and certain usages which convention has established to indicate grammatical relationship. Moreover, there are certain structural devices dependent on neither arrangement nor grammatical relation that may be used to secure coherence.

A. Arrangement.—The general principle is that modifying clauses, phrases, and words should be placed as near as possible to the words they modify.

1. Avoid the construction in which a word or phrase or clause by its position in the sentence seems to modify a word other than that which you intended.

Adjective.

Perfect ladies' gowns at greatly reduced prices.
We are having a special sale of ebony gentleman's canes.
Lost: Small black lady's card case.

Adverb.

He was more concerned about the indignity than the loss of salary.
I nearly saw ten thousand cattle at the roundup.
The undefeated champion has almost won a hundred matches.
To die sometimes is noble.

Phrases.

He was given a watch by a lady with an open face and gold hands.
It was impossible to display the rugs to buyers in their true colors.

Clauses.

She wore a new comb in her auburn hair which Henry had bought for her.
Though he had agreed to do the work, whenever he could, he did something else.

2. Place carefully modifying particles, especially coupled particles (correlatives).

The adverb *only* is a source of frequent trouble because writers are not careful in placing it so that the word which it is intended to modify will be unmistakable.[1]

Consider the difference in meaning resulting from the difference in position of *only* in the following sentences:

He only gave me what I asked for.
Only he gave me what I asked for.
He gave only me what I asked for.
He gave me only what I asked for.

When words are used in pairs, such as *either—or; neither—nor; both - and; not only—but also*, especial care must be taken to see that they introduce expressions which are grammatically equivalent. Correct the following:

You have to choose either four years of one language or elect two years' additional work in some language you have studied.

I neither have a profession nor a trade.

John likes to go to dances with Mary, both because of her good looks and her car.

Not only am I disgusted by your frivolous conduct, but also pained.

B. Grammatical Relationship.—The coherence of a sentence depends fundamentally on the unmistakable indication of grammatical relations. A knowledge of grammar, if not in its scientific aspects at least in its practical applications, is essential. The chief cause of incoherence in the sentence is the inability to use properly participles and gerund phrases and pronouns.

1. *Participles and gerund phrases.* A participle is a verbal adjective. It has the functions of both an adjective and a verb. As an adjective it must modify some noun or pronoun. The italicized words in the following sentences are participles:

[1] English idiom seems to sanction a loose use of *only* whenever the meaning is obvious from the context.

Imagining myself alone, I began to rehearse my speech.

Then he suddenly left town, *hated* as much by his former friends as by his lifelong enemies.

The gerund is identical in form with the present participle but different in function. It is a verbal noun and shares the functions of a verb and a noun. A gerund phrase—a gerund governed by a preposition—expresses action and should refer to the noun or pronoun that names the agent or recipient of the action. The italicized words in the following sentences are gerund phrases:

On entering the room early the next day I saw traces of the robbery.

After being discovered the burglar had apparently thought only of escape.

A participle or a gerund phrase is correctly used, generally speaking, only

(1) When the noun or pronoun which it modifies, or which represents the agent or recipient of the action that it expresses, is explicitly present in the sentence; and

(2) When the parts of the sentence in which it appears are so ordered that the reader unconsciously connects it with the appropriate noun or pronoun.

The errors in the following sentences are characteristic. Note the italicized elements. Are they used in accordance with the two requirements stated above? Note any participle or gerund phrase at the beginning of a predication. Does it conform to the convention that it should modify the subject of the predication? Revise the sentences.

After he had stood on the bridge for a while watching the falls, he made his way down the steep slope to the water's edge. There, *dipping* his hand into the swift stream, the sharp icy-cold sensation was so unexpected as to be almost startling.

Walking down State street, the Capitol appears increasingly impressive.

One hears of men who devote their fortunes to philanthropic enterprises, every day *becoming* more useful and more widely known.

I discovered some interesting characters *studying* Shakespeare.

The poor horses, virtually unshod, were forced to pull heavy loads over a glare of ice, *making* the sensitive spectator fairly cry out with sympathy. (The agent is present in the sentence, but is not summed up in any single word. The type of loose expression here illustrated is one of the most annoying known to careless writing. In revising unsatisfactory constructions of this kind the student should rarely resort to the easy device of inserting *which* and changing the participle to a predicate verb. To this method there are two objections: in some cases it will result in an ambiguous *which,* and in all cases it will tend to leave the sentence rhetorically weak. *The poor horses, virtually unshod, were forced to pull heavy loads over a glare of ice, which made the sensitive spectator cry out with sympathy*—is little better than the original sentence. The *which* is momentarily uncertain, and the whole expression is lacking in emphasis.)

Without once glancing back at the White House, the automobile swung through the gateway and headed toward the Capitol.

My choice was made intolerably difficult *by appealing* to me at the very last moment to consider personal matters that should have been totally ignored.

On turning hastily through the pages, the extraordinary beauty of the reproductions, their pure, soft, harmonious coloring, immediately struck me. (In this sentence the first requirement is met, and there is, moreover, no ambiguity; consequently the expression is perhaps more acceptable than any one of those that precede. The second requirement, however, is not completely met. The unconscious tendency is to associate *on turning* not with *me* but with the subject of the predication which it introduces, with *beauty* and *coloring.* It is because of its departure from the normal construction that the sentence, while not particularly bad, is still felt to be unsatisfactory.)

The foregoing requirements are subject to two exceptions. One is the case of participles which in certain conventional uses do not require the presence of an associated noun or pronoun. Participles thus used may be called *absolute participles.* For example:

Judging from present indications, there will be no rain this week.

But, generally *speaking,* he did his best work at night.

Taking everything into account, the question was, in my opinion, correctly disposed of.

Considering the advantages he has enjoyed from birth, he can hardly be thought remarkable.

The second exception is the case of the gerund phrase in which the gerund is used to *name a general action* rather than to *express a specific action*, and in which consequently no particular agent is necessarily suggested. Following are examples of this exception:

In bowling almost every muscle of the body is brought into play.

By studying a little and *thinking* a great deal, astonishing results can sometimes be obtained.

In learning a foreign language the true secret lies in extensive and continuous reading.

In none of these sentences is one led to think vividly of any particular agent, and consequently it is not necessary that such an agent be expressed.[1]

In the use of either the gerund phrase with agent unexpressed or the absolute participle, great care should be taken to avoid even momentary ambiguity. Criticize, from this point of view, the following sentences:

The judge, taking everything into consideration, rendered a just decision.

By swimming a half hour daily, he convinced us that we should soon become proficient.

2. *Pronouns.* A pronoun is a word that stands in place of a noun, or the equivalent of a noun, which is called its antecedent.

(a) A pronoun should agree with its antecedent. Examples:

(1) In number—He is one of those people who is always taking the joy out of life.

[1] Note that such expressions as *by his coming* in the sentence *I was hindered by his coming* do not concern us here, since the presence of a correctly used possessive adjective removes all indefiniteness of reference.

(2) In gender—This is a good old car; she can make sixty an hour on a concrete road.

(3) In person—Alpha Beta Gamma is a strong fraternity; we are growing all the time.

(b) A pronoun should have a definite antecedent—

(1) No antecedent—
I swim daily, for it is excellent exercise.

(2) Remote or obscure antecedent—
Take your voucher to the cashier's office; he will give you the money.
Whether the relation of a paragraph to its context be explicit or implicit, it should give suggestions as to what has preceded and what is to come.

(3) Special case of *which, all of which*—

Sometimes *which* is used in referring to the whole of a predication or clause. The clause is then said to be its antecedent.

I remained silent, which made him still more angry.

The clause *I remained silent* is the antecedent of *which;* it is the logical equivalent of *my silence.* Observe, however, that when the principal clause ends in a noun and is immediately followed by the relative pronoun, there is ambiguity as to the antecedent.

I said nothing which made him still more angry.

Correct punctuation will of course lessen the ambiguity here. As such clauses are always non-restrictive, they must be set off by commas. But the use of *which* to refer to a clause is best reserved for speech or informal writing.

When a number of clauses or phrases are to be summed up in a single relative, it is advisable to use a summarizing expression such as *all of which* in order that the reference may not be ambiguous.

The noise of the "barkers," the din of the bands and mechanical pianos, the cloud of dust raised by the shuffling throng, and the nauseating mingling of odors of over-heated humanity and cattle, which remained in his mind as the chief features of the midway, caused him to avoid thereafter that part of the state fair.

The antecedent of *which* is here vague. It may be *cattle* or the whole of the preceding phrase or all of the phrases combined. If the latter reference is intended, the expression *all of which* would clear up the difficulty.

(c) A pronoun should refer definitely to its antecedent. It is not enough that there should be a specific antecedent for a pronoun. The reference should be so explicit that no confusion is possible. When a number of pronouns are unskilfully used in the same sentence, the reader must puzzle out the antecedent of each one. The following excerpt from the testimony of a Cornish miner illustrates the fault.

> "'E took a pick and 'e took a pick; and 'e 'it 'im and 'e 'it 'im. If 'e 'ad 'it 'im as 'arrd as 'e 'it 'im, 'e'd killed 'im instead of 'is killing 'im."

It is better to repeat the noun, if that is necessary to avoid confusion. This is especially the case in "indirect discourse." Incoherence in indirect discourse is generally remedied by putting the quotation into direct discourse.

> The king told him he would give him one month in which to prove his loyalty to him.
>
> The king said to him, "I will give you one month in which to prove your loyalty to me."

C. Structure.—1. *Parallelism.* Wherever ideas have the same logical function in the sentence, they should be expressed in the same form. See the discussion of balanced or parallel structure on page 144.

2. *Consistency of structure.* The opening phrases of clauses of a sentence indicate to the reader the attitude or point of view of the writer. This should not be changed within the sentence. The writer should avoid an unnecessary shift in subject, in voice, or mood, or tense. (See Appendix E.)

3. *Repetition of introductory words when necessary for clearness.* In a series of phrases or clauses, all modifying or dependent on the same sentence element, it is frequently necessary to repeat the word indicating the relation in order to avoid confusion.

Examples:

His force of character is acknowledged by the many who praise, by the many who condemn, and by the few who pity him.

I believe that democracy is here misunderstood, that its benefits are exaggerated, that its evils are minimized, that its theoretical virtues have overshadowed its obvious practical defects, that mere numbers are accepted as a criterion of progress, in short that state universities are laboring under the delusion that quantity rather than quality is a true measure of the value of education.

4. *Use of summarizing or recapitulating words.* In long or involved sentences it is necessary to insert words or phrases that indicate clearly to the reader that a part of a sentence is a summary of what has preceded. Notice the use of *in short* in the example given above, and of *altogether* in the following sentence.

He is an ingratiating hypocrite, a shrewd plotter, an unscrupulous traitor, altogether as consummate a villain as one can imagine.

5. *Adequacy of connectives.* (Cf. (3) above.) A sentence which is ambiguous or vague in meaning may often be made coherent by the insertion of a relative pronoun, conjunctive adverb, or other connective (together sometimes with necessary accompanying words) to indicate precisely the relation of its parts. Revise the following:

In his essay there were certain striking phrases, with which I was very familiar but could not recall definitely.

I would not forgive him until he repaired the damage he had done and he apologized.

He did this not of choice, of necessity.

6. *Logical agreement.* Sentences are being constantly written which if read literally make nonsense. The grammatical structure does not express the idea that the writer obviously had in mind. In such a case it is advisable to alter the construction so as to secure logical agreement of the parts of the sentence. Revise the following:

There were only twenty vacant places, but these had all bought tickets.

I am sending you twelve names to be elected as regular members.

The salary of a professor is lower than a railway engineer.

Nothing is more impolite than to see a crowd of students rush in and take all the seats in the car.

Every Friday you have your choice of canned salmon or salt codfish.

Contrast the emphasis of this paragraph with the version following it.

Special attention should be called to the use of *due to* and *caused by*. They introduce adjectival phrases, which should modify some noun. *Due to* or *caused by* is frequently used so as grammatically to refer to a personal pronoun or to a noun which it cannot logically modify.

Due to the slippery pavement, I was unable to stop my car in time.

Caused by my lack of control, the other driver had to run into the ditch.

7. *Completeness of expression.* (Cf. (5) above.) Attention has been called on page 151 to the use of *so*, the "feminine superlative." *Such* is similarly misused. It should be followed by a clause of result introduced by *that*. Revise:

He was such a strict disciplinarian, students feared rather than respected him.

She is such a pretty girl.

Than and *as* indicate comparisons which are frequently left uncompleted. Revise:

He won in the diving contest; he did all sorts of fancy diving just as easily.

You are older than my recollection.

He is as young, or younger than, I.

Incoherence is often caused by the omission of words or phrases *essential* to a satisfactory or unmistakable ex-

pression of the meaning of the sentence. The defect is sometimes the same as that noted in (6) above. Revise:

The secretary and treasurer [two persons], two directors, and chairmen of important committees are to be chosen.

When fourteen years old, his family moved to Minneapolis.

Having seen your advertisement for a cook, I am one.

In Esthonia the red and white guards are fighting.

We are having a sale of men's shoes, half off.

The opponents of this law have been carried away by their zeal and condemned it.

8. *Omission of unnecessary words.* Incoherence may result not only from the omission of necessary words and phrases but also from the use of unnecessary words. Examples:

Improper: The sentence with which the paragraph is begun by is a bad loose sentence.

Proper: The sentence which begins the paragraph is a bad loose sentence.

Brief addresses will be given by the president, alumni, and by student representatives.

On my trip I passed through Boston, New York, and went through Philadelphia.

About engineering, there are several things I do not know concerning it.

Exercises. The following sentences violate coherence. Point out the general type of violation in each case, and the specific error involved.

1. The building consists of two main wings along East and South University Streets joined by a square section of the structure placed in the very corner of the campus, on the top of which, in the back are two small towers on either side, through which there is a small but very pretty arcade.

2. Of a severe yet imposing style of architecture, one is at once impressed with the beauty of its simplicity.

3. The bread which you ate this morning is of inestimable value to mankind.

4. She was a small girl with regular features, blue eyes, and red hair, and wearing a gray suit.

5. A perpendicular stream of water would spurt forth, which would subside, after having quenched his thirst, he would release his hold on the bars.

6. Because something appears beautiful and desirable, is not conclusive evidence that it is such.

7. The negro should be allowed his vote, for the government when it freed them, gave them the franchise.

8. I have just bought a cheap sport suit.

9. Recently asphalted, Frederick Schneider, 9, fell on Benton Street while roller skating and fractured his left arm.

10. When properly cooked and served, no man of natural taste will miss the use of wheat in our corn recipes.

11. When I went by the falls today, they were working in the flour-mills.

12. Consistency is when a freckled-faced girl in a polka-dot dress leads a coach dog.

13. Being an authority on such matters, he asked me if he shall wear evening clothes to the dance.

14. He is not only a liar but also foolish.

15. I was so excited over my piano, for which I had for years longed for.

16. Going into the room a huge sofa met my eye.

17. She hoped he would pass in all his courses, but he only passed in one.

18. Even in the house he wore his hat, which irritated me.

19. Every hair cut will be inspected by the master barber before leaving the chair.

20. The unwashed glass in the soft drink parlor is a menace to the citizens' health; they should be carefully sterilized.

21. John hit Bob a terrific blow, but he was not angry at him; he said they were only practicing and he had not meant to do it.

22. Being more scared than hurt, the driver of the car went on after picking the little boy up and making sure that he had no broken bones.

23. They are selling slightly imperfect ladies' hosiery at the boot shop; you had better go down and buy some.

24. There goes Smith's new car; she is driving, as usual.

25. When properly balanced on your nose you will not realize that you are wearing glasses.

26. Due to no fault of mine, I am shunned by my neighbors, and my friends ignore me.

27. The world, around which it used to take so long to circumnavigate, can now be sailed around in a very short time.

28. He said that he had been angry and explained calmly what had irritated him.

29. I wish I had snow-shoes so I can engage in winter sports which now is impossible.

30. "Why don't you speak for yourself, John?" were the words uttered by Priscilla as she looked at him with such tenderness.

IX. Emphasis

Just as clear thinking is essential to coherent construction, so a sense of relative values, the feeling that certain phases of one's thought are of more consequence or importance than others is fundamental to emphatic construction.

In speaking, we all instinctively use certain devices for indicating to our hearers the relative importance of our ideas. Vocal stress on certain words, precise enunciation, change of the pace or tempo at which words are spoken, change of volume of voice, of the pitch of the voice, a rising or falling inflection, pauses before or after certain expressions—all these may be used to secure emphasis. Yet no one of them is available to the writer. He may indicate emphatic expressions by a change of type—by using italics, capitals, etc.—but this device must be used sparingly if it is not to lose effectiveness.

The failure to recognize this fundamental difference between spoken and written discourse causes the young writer to neglect the emphasis of his sentence. He reads his own writing as he would speak it, never considering that he has neglected to give the reader any clues to a similar reading. Moreover, the writer can never indicate the proper stress as exactly or as effectively for the reader as the speaker can for his audience. Witness the endless controversy about the proper reading of certain passages in the greatest of dramatic works. The writer's essential weakness in this respect makes it all the more necessary for him to exercise unusual care.

With the exception of the mechanical devices of underscoring or change of type all of the means of securing emphasis are structural.

A. Emphasis through Proper Subordination.—Application of the principles stated in the section on Subordination, pp. 147 ff., will tend to give proper emphasis to a sentence. In general, put principal ideas in independent predications; put subordinate ideas in subordinate predications, phrases, or single words. The tendency of careless writers is to make the first clause of the sentence always an independent predication, regardless of the demands of emphasis.

Exercises. Below is a garbled version of a paragraph from Stevenson's *An Apology for Idlers*. Compare it, as to the use of *independent predications*, with the original, which follows it.

Look back on your own education, and you will not regret the full, vivid, instructive hours of truancy; you would rather cancel some lack-lustre periods which you have spent between sleep and waking in the class. For my own part, I have attended a good many lectures in my time. The spinning of a top is a case of Kinetic stability, according to my recollection. Emphyteusis is not a disease, nor Stillicide a crime, so far as I remember. I would not willingly part with such scraps of science, but when I was playing truant in the open street I came by other odds and ends which I set more store by. This mighty place of education, the open street, was the favorite school of Dickens and of Balzac, and it turns out yearly many inglorious masters in the Science of the Aspects of Life, but this is not the moment to dilate on them. It is enough to say that if a lad does not learn in the streets, it is because he has no faculty of learning.

If you look back on your education, I am sure it will not be the full, vivid, instructive hours of truancy that you regret; you would rather cancel some lack-lustre periods between sleep and waking in the class. For my own part, I have attended a good many lectures in my time. I still remember that the spinning of a top is a case of Kinetic Stability. I still remember that Emphyteusis is not a disease, nor Stillicide a crime. But though I would not willingly part with such scraps of science, I do not set the same store by them

as by certain other odds and ends that I came by in the open street while I was playing truant. This is not the moment to dilate on that mighty place of education, which was the favourite school of Dickens and of Balzac, and turns out yearly many inglorious masters in the Science of the Aspects of Life. Suffice it to say this: if a lad does not learn in the streets, it is because he has no faculty of learning.

If the more important subordinate idea is expressed in a dependent predication, others of less relative importance should normally be put in phrases or words. The clause is generally more emphatic than the phrase. The overuse of dependent predications tends to put all secondary ideas on the same level and to destroy emphasis. Revise the following:

She declared that he is a man who is benevolent and who is always helping the poor.

When I first put on long trousers some time after I had celebrated my fourteenth birthday, I felt older than I did when I donned the olive drab uniform, which I put on when I was twenty-two.

Because the hero, who is otherwise irreproachable, neglects to propose to the girl whom he rescues, Mary found the book dull.

B. Emphasis through Proportion.—Proportion requires that the more important ideas should receive the more extended treatment. It is a valuable means of indicating relative importance in the longer units of discourse, but it is not so effective in the sentence. The smaller the unit, the less obvious is the distortion produced by improper proportion. But at least the writer should be careful not to devote the greater part of a sentence to a non-essential idea. Study the effect produced by the subordinate elements in the following sentences:

No matter whether the writer can apply this general principle or not—and I admit that there are many difficulties in the way when he has not yet mastered sentence technique—he should at least plan his sentence before he writes it.

Then for the first time she saw snow, although she had previously read much about snow, and had spent hours trying to imagine what it would be like by calling up the familiar images of feathers and falling petals.

He was a freak of nature, like one of those curious "sports" which may be found in the vegetable world and less frequently among animals, when some unexplained and unknown cause brings about the production of a specimen as different from the ordinary as the Lombardy poplar is from the other variety.

C. Emphasis through Position.—The general principle has been stated by Genung: "Seek so to place words that they will emphasize themselves; and do not make the interpretation of a sentence depend on the manner in which it is read."[1] In seeking to apply this principle the writer is confronted with the fact that the beginning and the end are naturally the most emphatic positions. Theoretically, therefore, he should endeavor to place at the beginning and the end of the sentence those words that should be emphasized. As a practical precept this is subject to important limitations. In the first place, the English sentence depends too much on the order of words as an indication of grammatical relation to allow the writer much freedom in rearrangement of its parts. In the second place, coherence, which is essential to clearness, must take precedence over emphasis. As a general rule that which is incoherent cannot be emphatic. There must be no reordering for emphasis which will sacrifice coherence. In the third place, sentences are not isolated units but component parts of a paragraph. Continuity of thought or coherence of the paragraph should not be sacrificed.

With these limitations in mind and common sense as his guide, a writer may do much to re-order his sentences to make them more emphatic. Fortunately emphasis by proper subordination tends to put the important parts of a sentence in the important positions. Revise the following:

[1] J. F. Genung, *Working Principles of Rhetoric*, p. 335.

1. Being by birth or choice citizens of a common country we should concentrate our affections on it.

2. By chance I fell into the creek, and I was drowned, nearly.

3. According to tradition, the buried treasure lies within a mile of this spot.

If one cannot order the parts of his sentences so as to secure emphasis by position, at least he can avoid beginning or ending sentences with expressions that add nothing to the meaning and detract from the emphasis. *I think*, *it seems to me*, *then too*, *also*, *too* are frequent offenders in this respect. Revise the following:

1. It seems to me that honesty is now, as always, the best policy.

2. Among all Shakespeare's villains, Iago is the worst, I think.

3. I am sure that I do not think that John is a good sport. Then, too, he has no sense of humor, I believe.

A weak type of sentence that is likely to be too common in the work of an untrained writer is the sentence which begins with an independent predication and ends with a loosely attached *which* clause or with a participial phrase expressing result. He uses the *which* clause or the participial phrase because, in its combination with the independent predication, it is one of the few constructions which he is familiar with and thinks he may safely employ. Not infrequently the true emphasis of the sentence is destroyed by its use. Revise the following sentences, if possible in various ways, so as to give emphasis to the concluding idea.

1. With his usual obstinacy he argued the one point for seven long hours, thereby preventing the bill from coming to a vote.

2. Then, too, a dozen clowns jumped about and played jokes on the spectators, which immensely pleased and excited the smaller children.

3. A metropolitan newspaper immediately printed a sensational account of the incident, thus adding to the prejudice already aroused against the institution.

Exercises. Rearrange each of the following sentences to secure emphasis by position. Combine them into a coherent paragraph, making the necessary alterations.

1. A common topic for discussion in many colleges is the honor system.

2. Some years ago many student bodies, in a fever of high-mindedness, voted that they would have the honor system to govern them.

3. But at that time there was a well developed public opinion in most of the colleges and universities.

4. They were so small that everyone knew everyone else by sight or by reputation or in some such way.

5. It is well recognized that a small group is likely to feel more *esprit de corps* than a large one, more class-consciousness, in the best sense of the phrase.

6. Therefore, these student bodies, comparatively small, with homogeneous ideals arising from close association among their members, were able to govern themselves under the honor system in an acceptable way.

7. It seems that the question of reporting violations of the system to the student council was unimportant because violations were rarely met with.

8. But now it becomes necessary to consider seriously the question of reporting violations, with our student bodies enlarged immensely and with public opinion less crystallized and unified than it was.

9. Here a false sense of delicacy interferes with the duty which ought to be carried out.

10. A student feels that to be a spy is beneath him.

11. He has been taught not to "tell tales"; and he will remain silent when he sees a fellow-student stealing another's work, although he would not hesitate to call the police if he saw a burglar robbing a bank.

D. Emphasis by Transposition.– Another means of securing emphasis by position is transposing a word or phrase. The usual order of an English sentence is as follows: adjectives modifying the subject, subject, adjective phrase or clause, verb, adverb, or adverbial phrase or clause, and object or other complement with its modifiers. Any change in this arrangement at once attracts the reader's attention and centers interest on the element out of its usual position.

A beautiful girl in a bright red dress stood before him.

A girl, beautiful, in a bright red dress, stood before him.

In a bright red dress, a beautiful girl stood before him.

Before him stood a beautiful girl in a bright red dress.

Before him a beautiful girl in a bright red dress stood absolutely still.

There stood before him a beautiful girl in a bright red dress.

This device must, however, be used sparingly. It is most natural when the writer or speaker is moved by strong feeling. For this reason, as well as from the demands of rhythm, it is more often found in poetry. Any attempt to use it frequently or to make a forced use of it tends to give at once the impression of artificiality:

Flung he then upon the tiled floor his worse than useless fountain-pen.

E. Emphasis by Periodic Structure.—The periodic sentence naturally conforms to the principle of emphasis by position. The main predication is reserved till the end; there is a transposition of the elements of the sentence from their usual position.

Although I hate an argument and would rather be shot than make a speech, I must defend my principles.

Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

It was pointed out on page 159 that to make a large proportion of sentences periodic would tend to destroy naturalness of expression. It would also diminish force. Not all ideas are of equal importance. An attempt to express them all with equal force brings them to a common level and defeats its own purpose.

F. Emphasis by Balanced Structure.—The balanced sentence is particularly effective in expressing ideas that are to be contrasted. The antithesis in thought is made more striking by the similarity of construction.

In peace, children bury their parents; in war, parents bury their children.

To err is human; to forgive, divine.

A soft answer turneth away wrath; but grievous words stir up anger.

The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid.

Man proposes, but God disposes.

The effectiveness of the balanced structure does not lie wholly in the fact that it aids our understanding. It is due partly to the pleasure we take in the writer's skill in presentation. If he can also convey distinctly contrasting ideas in practically the same words, the element of surprise heightens the pleasure.

If you suspect a man, do not employ him; if you employ him, do not suspect him.

Eat to live; do not live to eat.

G. Emphasis by Climax. Climax means the arrangement of any series of details, whether expressed in words, phrases, or clauses, according to their relative importance. There is an ascending scale from the least to the most important. The relative importance of a term of the series is indicated at once by its position. By no other means can the principle of emphasis be so precisely and so effectively applied. Which of the following sentences display the effective use of climax?

The *Saturday Review* turns against an age, its own age, the age which gave it birth, which gave it *prestige*, which gave it prosperity, the age which was at its highest point when the present editors were midstream in life, enjoying it to the fullest. (*The Villager*, Feb. 5, 1921.)

My favorite poets are Longfellow, Shakespeare, and James Whitcomb Riley.

I have often wondered how a man can be so stupid, lazy, and unreliable as he.

At the time of Cleveland's first election, a supporter of Blaine's antagonized many voters by charging that Cleveland's was the party of rum, Romanism, and rebellion.

The attempt to use climax where it is not necessitated by the thought leads to the misuse of the "oratorical triad."

> Certainly, gentlemen, it ought to be the happiness and glory of a representative to live in the strictest communion, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinions high respect, their business unremitted attention. It is his duty to sacrifice his repose, his pleasure, his satisfactions to theirs,—and, above all, ever, and in all cases to prefer their interest to his own.
>
> —Burke, *Obedience to Instructions.*

H. Emphasis by Excision.—In the discussion of sentence length it was pointed out that the short, pithy sentence served to emphasize the thought expressed. The axiom, maxim, proverb, apothegm, saw—all these are instances of the effectiveness of brevity. Likewise within the sentence, the more concise expression, where it can be secured without loss of accuracy, and where it causes no serious conflict with the principle of emphasis by proportion, gives greater emphasis. Unnecessary words, diffuseness of expression, are in themselves injurious to emphasis. Prefer ordinarily the phrase to the clause, the word to the phrase, unless some subtle distinction is lost by the condensation. For example:

He is a man who has great learning.
He is a man of great learning.
He is a learned man.

Has the idea expressed in the subordinate clause in the first statement gained or lost in emphasis in the other two?

Compare the following:

(a) John is a boy of the studious type.
(b) John is studious.
(a) The truths in this book strike the reader in the most forceful way.
(b) The truths in this book strike the reader forcefully.
(a) The laborer who is untrained can never hope that he

will compete with success with the workers who are skilled in mechanics.

(b) The untrained laborer can never hope to compete successfully with the skilled mechanic.

Mastery of the technique of writing will not add to the originality of ideas, but it may greatly increase their power to stir the emotions of readers. A conscientious effort to make one's expression as effective as possible reacts on the thought process itself. Just as incoherence of structure is an outward and visible sign of incoherence of thought, so unemphatic structure is an indication that nice distinctions of value have not been made. Progress in the ability properly to emphasize the various phases of an idea is dependent on one's ability to make more subtle discriminations. It is as true in the intellectual world as it is untrue in the physical that man by taking thought can add a cubit unto his stature.

Exercises in Sentence Emphasis. Revise the sentences in the following paragraph to secure greater emphasis.

It seems that the generation which is respectable and middle-aged at any given time looks upon the younger generation rising to supplant it, with a suspicious and hostile eye. The wiseacres of the present shake their heads sadly at the folly and giddiness which characterize modern young people, they believe. Many a dowager as she watches the dancing-floor thinks, "They didn't dance that way in *my* time!" and the implication is that the ways of "my time" were immensely superior to those which are in vogue at the present. It is little wonder that the grandmother, who saved her arm and cheek but for one partner, is upset when a girl drifts by with a young man, her arm about his neck and her cheek placed against his coat-lapel. And yet there were certain people who, when grandmother was young, were so old-fashioned as to consider the waltz "unladylike" and prefer the stately grace of a minuet, or the Virginia reel's downright romp. As some eager defender of the present generation has pointed out, far greater than the change from the waltz position to that of the "toddle" was the change from the square dance to the waltz, in which a man actually put his arm around his partner. I do not mean thereby to defend the "toddle" but I think it

is well that grandmother should be reminded of how indignant she was at the suggestion that there could be anything harmful or improper or unæsthetic in the waltz. Grandmother should be very chastened by reflection of this sort, but it should not cause grand-daughter undue pride. She should humbly reflect that at some future day she herself may sigh, "They didn't dance that way in *my* time," when age has stiffened her ankles, and rheumatism has clutched her knees, and she herself sits in the ballroom and watches the young and foolish children who perform incredibly idiotic evolutions.

Exercises. Correct the following sentences:

1. The styles of these ginghams are so varied and attractive—one would hardly consider them house dresses but rather an afternoon frock.

2. My theme is unified because it has no thoughts, which do not belong to the subject.

3. "In this wilderness to which they came the early settlers found that liberty was the reward of those who seek and obey the harsh and unproclaimed laws of the physical universe."

4. Miss Brown sang while her sister spoke a piece.

5. He might become angry, but it was over in a few minutes.

6. He had trained himself in writing effectively and to speak as carefully as he wrote.

7. He forgets the gratitude that he owes to those who helped all his companions and his uncle in particular.

8. Congress was well disposed and the president in favor of the new measure.

9. We have no bathroom, at the farm, but there is a fine big well.

10. He was the heaviest of all the other candidates for the team.

11. He has conducted himself eminently trustworthily.

12. In the shade of the drug store, saloon, and corner grocery, a dozen loafers discussed politics.

13. It had a fine outlook and so we thought it would be a good camping-ground.

14. The agricultural experiment stations have, and will continue to be, a great aid to farmers.

15. I saw my old friend Johnson again by mere chance when I was in New York recently, walking down Broadway and reading a newspaper.

16. You cannot cut the alfalfa the first year, but it can be

grazed by turning in horses and cattle, but after the first year you can cut four or five crops according to the climate and get from two to four tons at a cutting.

17. Many remarks were heard from the crowd, some people asserting that the horse's leg was out of joint, others that it was broken, and there were others who urged that it be shot at once.

18. Thus, through his avarice, his honor as well as his property and business enterprises were gone.

19. The lesson assigned must be prepared by everyone, or he must be excused from reciting before class.

20. The study of botany takes one outdoors, and you get to know the flowers.

21. The valve is not air-tight, but allows it to seep through.

22. We both realized that although to go forward involved peril, to retreat meant certain death, as I have said.

23. When a girl in high school, her doll was still her chief diversion.

24. Vivian, who had read too many sentimental novels, fell in love; her lover, though apparently an honest man, deserted her and married a widow who had a large income.

25. Being on cotton in a glass of water, you can watch the seed sprout and the roots develop.

26. Our house is larger and just as attractive as yours.

27. Everyone was very good to us, and we enjoyed our visit immensely.

28. Every man must wear his drill suit, his knapsack, and report promptly at ten.

29. It is hard to realize how we ever did without the telephone, and that there was a time when we had to write a letter or go in person to transact confidential business.

30. When ready for the party, you could not tell her from her daughter.

31. No man can stick his legs under the tables of the idle rich every night and be fit to sit in judgment the next day on those who toil.

32. Membership in the teachers' agency is $2.00 for the first year, and $1.00 for each succeeding year. Upon accepting a position a fee of 5 per cent. of the salary for the first calendar year is charged where the services of the Bureau have been used either by the candidate or the employer.

33. He was looking very well indeed, and he was buying nitric acid.

34. When you work hard, it makes you very tired by the time night comes.

35. By night crossing the footbridge a star sometimes shone in the water underfoot.

36. Just as she unconsciously revolts from analyzing and questioning her reading matter to evaluate and organize, so does she grasp some of the points from which a conclusion may be made, shirking, however, that which to the scientific mind is a fascinating game, the search for the kernel about which the details of the conclusion revolve.

37. We find that in the consideration of past events and thoughts there is a certain gain to be realized in its steadying influence upon modern conditions.

38. When he is certain they have enough ideas in common, enough mutual interests to make life together a joy, if he loves her more than any one else, only then should he propose.

39. Mr. Sidney, as he listened, felt that Mary had changed from her early life of a popular society belle to a real woman, who was really doing worth while things in the world.

40. In 1919 the team smashed its way to victory and won the championship, but 1920 saw the cup lost.

The point of view emphasized throughout this chapter is that a sentence normally exists only as part of a paragraph, that it is good or bad according to its adaptation to the purpose of the paragraph. Isolated sentences can illustrate only the most obvious errors of sentence structure. In order to study the excellences of sentences as well as their more subtle defects, it is necessary to consider them in context. The student should examine the sentence structure of the illustrations cited in the other chapters of the book, particularly the chapter on The Paragraph. Additional material for analysis will be found in the appendices.

CHAPTER V

THE WORD

This chapter is divided into two parts. Part I deals primarily with words in themselves. It tells how to build up a vocabulary and how to become familiar with the full value of individual expressions. Part II deals with words in relation to literary effectiveness.

I. How to Know Words

1. Acquiring a Vocabulary

The Importance of Words.—Without assured command of a fairly wide vocabulary, good speaking or writing is of course impossible. Nothing is commoner than to hear people exclaim, "I know what it is I mean, but I can't find words to express it." The student soon observes that he must have not only something to say but also language in which to say it. He is likely to note this especially in description. He is told that he must fasten his eye upon the object, that he must see the object, hear it, smell it, taste it, feel it; but he quickly discovers that when he has done his best to carry out the suggestion he is still upon the threshold of vivid description. He has yet to find the words which precisely correspond with his sensations and impressions and will therefore reproduce them in the imagination of his reader. The second part of his task will often prove more difficult than the first. The need of an ample vocabulary is equally great in narration, and hardly less so in those forms of discourse concerned more directly with thought.

The Way to Words.—The process of acquiring a vocabulary is in part formal and in part informal. With most of us it is probably in the main informal. We are

continually absorbing words from books, from lectures, from daily conversation. Sudden curiosity about a term may lead us to inquire concerning it or to ascertain its meaning in a dictionary: but even this touch of formality is exceptional. It is with our words as with our friends: the acquaintance is likely to be gradual and unpremeditated. We may first be puzzled by the new expression; when we meet it again something of its strangeness is gone; by the time we have met it a dozen times we are able to guess with tolerable accuracy its exact significance. We may sometimes be curiously deceived by our inferences, but on the whole and in the long run we are right. Thus of the thousands of words that we call our own, a considerable part, perhaps the greater part, have come to us without our quite knowing when or whence or how.

This informal absorption of words from mere living and from wide reading in one's own language is the most indispensable single agency in the building up of a vocabulary. Especially it should never be forgotten that mastery over many words is hardly conceivable without prolonged and thoughtful acquaintance with literature. It is possible, however, to supplement the normal process and to aid it in a variety of ways.

A. *By translation from a foreign tongue.*—Any one who has tried to express in English the exact substance and spirit of a passage from a French or a Latin author knows how useful the exercise may be in extending his vocabulary. He is about to render, let us say, a suggestive adjective. Only one correspondent term comes to mind, and its inadequacy is plain. The search begins. By the time it is ended the seeker has not only found the acceptable equivalent; he has added new words, new meanings, new shades of meaning, to his resources in English speech. Of all the special devices by which one may extend his command over language, translation from a foreign tongue is doubtless the most important. Indeed it is so fundamentally useful as hardly to be called a device at all.

B. *By attention to the vocabulary of special subjects.*—Nearly every one has noticed, whether his vocabulary is limited or extensive, that when certain subjects arise, even subjects of general interest, he must for sheer lack of words either remain silent or burden his listeners with vague, unexpressive terms. One person notices this when he desires to explain his admiration for an aspect of a short story or play; another when he tries to convey a sense of his dislike for a piece of music; another when a companion describes the peculiar qualities of an Irish village and he wishes to match such impressions with his own. Each has ideas and emotions, but he can not find words. The defect in the instances named is of course at bottom a defect in general culture, and the basic remedy is clear. Still a person who seriously wishes to expand his powers of expression in a particular field may be advised to concentrate his reading for a period upon the field in question. He can not read thoughtfully a dozen books of literary criticism, or of musical criticism, or of descriptive sketches, without receiving definite and notable additions to his capacities of self-expression in the directions represented.

C. *By the use of special word-books.*—The dictionary, through its lists of synonyms and its discussions of nearly related terms, will often suggest a needed word and thus add quite definitely to one's vocabulary. More particularly adapted to this use, however, are the thesaurus and the book of synonyms. A thesaurus (literally, *treasury*) of the English language is a logical classification of English words and phrases. If, for example, in attempting to describe the mild cold of a wet December night one discovers the inadequacy of his vocabulary, he has only to turn to the word *Cold* in Roget's *Thesaurus of English Words and Phrases*, and there under the head of "Sensation," which is itself under the head of "Organic Matter" (other headings are here omitted), he will find grouped grammatically as nouns, verbs, adjectives, and adverbs, about one hundred expressions. Among some fifty adjectives he will meet with: *cool, chill,*

chilly, gelid, frigid, algid, fresh, keen, bleak, raw, inclement, bitter, biting, nivcous, cutting, nipping, piercing, pinching, clay-cold, cold as a stone, cold as marble, cold as lead, cold as charity, icy, glacial, frosty, freezing, wintry, boreal, arctic, Siberian. The weakness of such a thesaurus is, that although it supplies words it does not supply their normal associations, with the result that the uncritical writer may find himself applying to his wet December night such words as *frigid, bleak, nipping, boreal*—words of a quite incongruous suggestion. Entire security from such blunders can be obtained only by extensive and observant reading, but it is a special purpose of a second type of word-book, such as Crabb's *English Synonymes* or *Allen's Synonyms and Antonyms*, to distinguish carefully, in numerous instances, the meanings and uses of closely related words. Otherwise the second type of book performs much the same service as the first.

D. *By deliberate systematic conquest of unfamiliar words.*—The student who each day makes it a point to master three new words will in the course of a year appreciably heighten the level of his speech. The mechanical nature of the practice will cease to annoy him as he acquires the tact to choose only such expressions as will be of real use to him, especially words and phrases which have their home at the center of the language. The place for him to seek such expressions is, of course, not the dictionary, but life. He will meet with them in the business of the classroom and the laboratory, in the periodicals he examines, and above all in the works of general literature which he reads. The habit of writing down such words (with clear indication of their meanings), and of frequently reviewing them, will be readily formed by the student who is interested in the possibilities of this discipline.

The employment of any one or of all of these special devices has two distinguishable results. It adds definitely and measurably to the student's vocabulary, and it accustoms him to close scrutiny of language. Of the two results

the second is in the sequel far more important than the first.

The Passive and the Active Vocabulary.—One's passive vocabulary consists of the words he knows in a general way, recognizes in conversation or in reading, but does not himself use either in speech or in writing. His active vocabulary consists of the words he does himself use. The passive vocabulary is in the case of some persons, especially of those who read much but speak or write little, very large. For them one of the first problems of composition is that of transferring scores and hundreds of words from inactivity into action. The new sense of firm possession which arises the moment one has definitely employed a word hitherto merely "passive," is perhaps in itself the best encouragement to a continuation of the process.

Exercises.—(A) Note carefully all the words in the specimens quoted on pp. 426 ff. with which you are unfamiliar. What conclusion do you reach regarding your vocabulary in the region concerned? What words in this specimen belong to your passive vocabulary?—(B) Make a list of five words which you remember having encountered a number of times, which you are beginning to have definite notions about, but which you recognize have not acquired for you a precise and definite meaning. Look up these words in a dictionary. In how many cases did your mere inferences prove substantially correct?—(C) Submit to your instructor in English a written translation of your next assignment in a foreign language. Underline in it the words you were unfamiliar with before making the translation. Note at the end any other words you became acquainted with in the process.—(D) Write a theme describing some famous painting. Read a criticism of the same work by an art critic. What words used by the critic, but not by you, stand for impressions you yourself had but could not express?—(E) Write down a list of all the words you know which are related to one of the following concepts: joy, sorrow, worship, freedom, caution. By reference to a large dictionary, to a thesaurus, and to a book of synonyms, add to your original list other words of similar meaning which you think should belong to the vocabulary of an educated man, but which you did not think of or did not know.—(F) In the final draft of your next theme make it a point to use accurately and appropriately three or more valuable words which you

recognize as belonging to your passive vocabulary but which you can not remember having used before. Underline these words.

2. *Standards in Words*

Standards in Words.—It is important to observe that there are standards in words, just as there are standards in manners, and that what will pass in one plane will not necessarily pass in another. One can hardly have written long without remarking that words are subtly classified according to their fitness for the ordinary purposes of formal expression, that for such purposes some words are acceptable and some are not. What is meant by *formal expression* is more easily felt than stated. It may be indirectly defined as the expression that is expected on all occasions when one is giving serious utterance to his ideas or feelings, and especially on the occasions when he is addressing himself not to individuals or to special groups but to the general public. When he writes thus formally he is under obligation to maintain a becoming dignity in his choice of words and to employ no words which will not be readily understood.[1] In general a word meets the demands of formal expression, or, as we more often say, good usage, when it has not lapsed with age, when it is employed (in their own persons, not merely in dialogue) by the majority of standard authors, when it is understood throughout the nation; or, in other words, when it is in present, reputable, and national use.

The standard of usage here suggested is the standard of good books and good magazines. It should be scrupulously observed by students in their compositions, except in the rare case when the nature of a particular exercise is such as to excuse and justify a different standard.

But how is the writer to know whether or not a given word satisfies the requirements of formal expression? The only satisfactory way to such knowledge is through pro-

[1] When a writer finds it necessary to employ words which the educated public can not be expected to know and which are not made sufficiently clear by the context, it is his duty to explain them at once.

longed association with educated persons and through habitual reading of standard literature. Nevertheless important assistance may be obtained from dictionaries and from books of synonyms. The usefulness of dictionaries in this regard will presently appear.

3. Use of the Dictionary

Need of Study.—A dictionary is an exceedingly ingenious concentration of facts about words, and in consequence can not be properly used by one who does not know the secrets of its plan. The writer uncertain of possessing these secrets should first of all examine the Introduction or Preface of his dictionary, reading important parts carefully, and familiarizing himself with the abbreviations and symbols employed in the explanations of words, or at the very least with the places where their meaning may be found. In the following paragraphs attention is called to certain of the matters with which the student should obviously be acquainted.

Etymology.—All good dictionaries give etymologies. Relatively few people trouble much about the information which is contained in these thorny-looking entries. Yet it is almost always interesting and sometimes highly profitable.

It is interesting to observe, for example, how considerable a part of our language comes directly or indirectly from the Latin and the Greek, and how almost every language in the world has contributed to our resources. It is often both interesting and profitable to note the component parts of words and the original significance of these parts. Sometimes in this way, better than in any other, one can grasp firmly the meaning of a word and fix it permanently in the memory.

It is not easy to forget, once having learned it, that the word *enormous* means, literally, *outside of the usual rule, norm, or measure;* that *extravagant* means *wandering outside;* that *extraordinary* means *outside of the common order or method;* that *exorbitant* means *going outside of the track*

or orbit; that *egregious* means *outside of the herd.* One observes that in the original elements of all these adjectives there is the suggestion of passing outside of or beyond what is expected or normal; and that is interesting in itself and aids the memory. A knowledge of the original elements tends, moreover, as one encounters such a word as *extravagant* or *egregious* or *exorbitant* to give it a tangible and imaginative quality and hence a definiteness of application which it would not otherwise possess.

Grammatical Information. Immediately following the entry of a word there appears an abbreviation indicating the part of speech to which it belongs. Webster's dictionary, for example, uses *n.* for noun, *v.t.* for transitive verb, *a.* for adjective, *adv.* for adverb, and so on. Sometimes a word is now one part of speech, now another, in which case there will be in the course of its treatment clearly marked grammatical divisions. (See, for example, in any dictionary, the word *finger.*) The information thus set down may be of the greatest use to the writer who knows it is there and how to employ it.

For example, when about to say that his hero is "medium tall," a writer may doubt whether this use of "medium" is allowed in a formal or literary style. How is he to find out? The dictionary will tell him—not directly but indirectly. He knows, of course, that any word which is thus used to modify the adjective *tall* must be an adverb. Does the dictionary recognize *medium* as an adverb? He finds the word discussed as a noun (*n.*), and as an adjective (*a.*), but not as an adverb (*adv.*). He must, therefore, renounce *medium* as a modifier of *tall.* Nor should he—as a student once did whose use of "medium tall" was questioned—jump rashly to the conclusion that if *medium* is wrong, *mediumly* must be right. The supposition is plausible, but the dictionary would save him from the blunder. The careful student, before he uses "mediumly tall" as a revision of "medium tall," will first ascertain whether the word *mediumly* exists. He will look for it in his dictionary, and he will not find it.

Or, again, a writer is about to say: "All day long the old man sat by the fire, contemplating." He may possibly have a doubt as to whether he is justified in thus using the word *contemplating*. Perhaps it sounds a little odd to him. Now he is likely to suspect that what is odd, if anything, is the use of the verb *contemplate* as an intransitive verb. Does the dictionary, then, give *contemplate* as an intransitive verb? He finds that it does, that his expression is correct; it remains only for him to decide whether he likes its rhetorical or literary effect.

Nor are these the only ways in which the dictionary can answer grammatical questions. It is, for example, the most convenient place to learn the correct parts of difficult verbs and the correct singular and plural forms of irregular nouns.

Usage.—In respect to matters of good usage the dictionary renders important service. It will not always answer one's question; its answer is not infallible (one dictionary will at times be at variance with another); still, even in this respect it is useful. If a writer resorts to it to learn the status of a word and finds it recorded without annotation concerning its standing or its class, he may assume that it satisfies the requirements of formal composition. If he finds it recorded *with* annotation concerning its standing or its class, he should pause and consider. He may know, if it is marked *colloquial*, that it is considered appropriate in conversation but unsuited to formal composition; if it is marked *obsolete*, that it is an old word no longer in use, hence unsuited, without explanation, to formal composition; if it is marked *slang*, that it is without the dignity appropriate to formal composition, or even, in general, to conversation; similarly with *archaic*, *dialectic*, *poetic*, etc., according to the significance of the particular annotation. When a word is classed as belonging to a science, trade, or profession, such as botany, chemistry, medicine, photography, printing, the writer should consider whether the word is sufficiently well known to the general public to admit of being used without

explanation in ordinary formal composition. *Tuberculosis*, for example, is classed in a certain dictionary as belonging to medicine, but is unfortunately well known to all the world. *Purlieu*, in the first meaning, is classed in the same dictionary as belonging to English history, and is obviously in the sense defined—"Afforested land disafforested so as to remit to the former owners their rights"—not familiar to the general reader. In this region the writer must often depend upon other books or upon the range and thoroughness of his own reading. It should be carefully observed, that, as in the last case mentioned, an annotation may be applied to one meaning of a word without being applied to all meanings: in the dictionary in question a second meaning of the word *purlieu* appears without comment.

Through omission also the dictionary passes judgment on many questions of usage. The student who is on the verge of writing "picturize" may doubt whether the invention has as yet attained a respectable status. If the most recent edition of a good dictionary does not record the word, he will infer that he will best please the cultivated reader by finding some other expression for his thought. So in the case of innumerable nice questions which arise in connection with new words, with the attachment to old words of new or vulgar meanings, with violent transfers from one part of speech to another: silence on the part of a good dictionary may be interpreted—and by any but the most experienced writers should be accepted—as unfavorable judgment.

Idiom.—Every language has its peculiar habits of associating words, habits which often have no basis in logic, which can not therefore be reasoned about, which are ordinarily acquired only by much reading and conversation. Doubts on such matters may sometimes be set at rest by the dictionary. Does one "inveigh upon" or "inveigh against" a thing? The dictionary may give the answer. Similarly one is likely to learn from the dictionary whether to say *compare with* (in a given instance) or *compare to; acquiesce to* or *acquiesce in; envious of* or *envious toward*. Dictionaries

spacious enough to include quotations from standard authors are of course especially serviceable in determining questions of idiom.

Synonyms.—Some modern dictionaries not only define individual words but also carefully discuss numerous groups of words, discriminating among related meanings. The following note from the third edition of *Webster's Collegiate Dictionary*, under the word *belligerent*, illustrates a feature of the dictionary to which the student is likely to pay too little attention.

> **Syn.**: Irascible, choleric; disputatious, wrangling, quarrelsome, contentious, litigious; bellicose, pugnacious.—**Belligerent, bellicose, pugnacious, quarrelsome, contentious, litigious** agree in the idea of aptness to contend. **Belligerent** implies warlikeness or actual hostilities; **bellicose**, inclination to fight. **Pugnacious** differs from *bellicose* in applying more to disposition; it does not suggest pettiness or ill nature, as does **quarrelsome**. **Contentious** often suggests perversity and tiresome persistence in dispute. **Litigious** implies fondness for legal contention.

Hyphens.—Whether an expression containing two originally separate words (such as *football*, *ground squirrel*, *well-bred*, *classmate*, *class day*, *floodgate*, *flood tide*, *self-denial*, *hidebound*, *high-minded*, *to-morrow*, *so-called*) is to be written "solid," that is, as one unhyphenated word, or as a compound word with a hyphen, or as two separate words, is often a perplexing question. In many instances, moreover, practice varies. An acceptable course in any particular case is to consult a standard dictionary. If the expression does not appear except in the separate entries of its component parts, it is to be written as two separate words. If it does appear as a single entry, the question is settled by the form in which it is printed. In interpreting this form the student should be careful to discriminate between the hyphen which in the main entry of a word and in its respellings is regularly employed to separate two unaccented syllables and the hyphen which is a permanent element in the

spelling of a compound word. Different dictionaries sometimes mark the distinction in different ways.[1]

There is a case in which the dictionary will not be of assistance. A writer may occasionally desire, for the sake of a momentary and special effect, to use a new or infrequent compound. Within reasonable limits the privilege may be assumed even by the inexperienced writer. In such cases the hyphen should invariably be used.

Meaning of Words.—Finally, what is the right method of determining from a dictionary the meaning of a word? The best rule is the simplest: *After making sure that the word you have found is the word you are looking for* (sometimes totally distinct words are spelled alike), *read through carefully all that is said about it and all the quotations that may be used to explain it.* Only after consideration of all its meanings and shades of meaning can one ordinarily be sure that he really possesses the word, that he has discovered its true center and is able to decide with certainty upon the special meaning appropriate to a given context. It should be especially noted that a word listed as a synonym of a given word may touch it at a certain point only, and hence can not be invariably employed as interchangeable with it. As synonyms of *dry*, for example, a dictionary gives *uninteresting, insipid, vapid, jejune, dull, pointless, tiresome, fruitless, unprofitable, sterile, arid;* and one may see a common element in the series. But dry wines are not "fruitless" wines, nor "insipid" wines, nor, one may safely assume, "uninteresting" wines. Evidently one has here to do with a highly specialized use of the word. It is through lack of thoroughness in consulting the dictionary that students sometimes attribute grotesque meanings to passages of literature in which they have met with unfamiliar expressions.

Exercises. 1 (A.) How may the etymologies furnished by the dictionary aid one to fix in mind the precise meaning of the

[1] *Webster* employs for the permanent hyphen a heavy black bar, the *Standard* a double bar obliquely placed: examine carefully, in each, the words *tolerance* and *to-morrow*.

words italicized?[1] He asked me for *explicit* directions.—I am not a believer in *innate* ideas.—Never had a member shown such *recalcitrance*.—The doctor disliked to use either *soporifics* or *anodynes*.—The blow was *mortal*.—She was gifted with an *exquisite* voice.—The inconvenience was *ephemeral*.—The satire was, at bottom, *innocuous*.—She lived during those years in complete *isolation*.—I thought it an *insipid* tale.—(B.) How, by consulting a dictionary, may one determine the correctness or incorrectness of the italicized expressions?—Do you practice *regular*?—It is understood that *politics is* to be excluded from the conversation.—The *strata was* completely worn away.—It ceased before we had *gotten* used to it.—I never *suspicioned* him.—It was in fact an *almost* impossibility.—Leaving the train at Harcourt Junction, we *boated* the rest of the way to camp.—They *sung* at the funeral exactly *like* they were at a wedding.—Shakespeare and Milton were both *genii* of a high order.—(C.) Determine as well as you can by the use of the dictionary (consult, if possible, more than one), the suitability or unsuitability, in ordinary formal discourse, of the italicized expressions:—What statesman can really tell what *ails* us?—Never had I tasted such *scrapple*.—We *shined* our shoes before starting.—He had *sensed* the danger even before I arrived.—They *wound up* their affairs hurriedly and departed.—Then came the dread that *mayhap* she was killed.—The delegates *pullmaned* through to Washington.—He was greatly *oldened* by the experience.—There can be no choice; we have *got* to win.—Who would not *enthuse* over his favorite *star*?—They all said the witness had been *primed*.—Ultimately we regarded the whole performance as a *fake*.—It fell to them to *lug* the supplies across the portage.—I would *fain* go with you.—We must have *chatted* for an hour or two.—I hear you *dug* hard last night at your trigonometry.—I, personally, thought him a *cad*.—*Closeups*, indulged in often, become a deadly bore to *opticnces*.—We reached home cold and *hungered*.—Not one *fellow* in a thousand can be found foolish enough to vote for it.—He was *partnered* in the business by a rich brother-in-law.—The officer was unquestionably *boozy* when I saw him.—Yesterday he *cut* me on the street.—Like many we had just seen, this new plant was *umbelliferous*.—*Eftsoons*, dinner being over, we *sauntered* along the drive.—What this recitation needs is *pep*.—His manner *evidenced* a bad conscience.—

[1] Note that when related words succeed each other in a dictionary the etymology common to the series may be given only with the first.

The governor was regarded by some as a common *crook*.—We listened to the most *intriguing* music.—I learned too late that *cramming* does not pay.—She was only a *chit* of a girl.—Viewed sideways, the closing line of her lips formed a *cyma-like* curve.—(D.) Distinguish, by aid of special notes in the dictionary, between the following pairs of synonyms. (A particular group of synonyms is discussed in only one place in the dictionary. In order to find the special note desired, it may therefore be necessary in some cases to make use of cross references.) *Murder* and *assassinate*.—*Primary* and *primitive*.—*Analogy* and *affinity*.—*Discuss* and *debate*.—*Belief* and *faith*.—*Curious* and *inquisitive*.—*Pique* and *umbrage*.—(E.) Determine, by use of the dictionary, whether the following elements should be written "solid," with hyphen, or as separate words:—*together; today; fortnight; every day* (adjective); *child like; broad side* (guns on one side of a battleship); *good by; good tempered; good nature; half breed; half sister; left handed; puppet show; hard hearted; stone's throw; room mate; class room*.—(F.) Determine the precise meaning, in the context given, of the italicized expressions (use, if necessary, more than one dictionary):—His father *found* him in money throughout his college course.—"Canst thou not minister to a mind *diseased?*"—His greatest works were written in the *vulgar* tongue.—The ship soon had its *complement* of men.—The *late* Reginald Brown, *sometime fellow* of Boniface College, Oxbridge. . . . —"It is a nipping and an *eager* air."—The power to *appreciate* a new poem with accuracy is as enviable as it is rare.—As an author he was noted for "*nice distinctions* and *scrupulous qualifications*."—She had a *fine* sense for what was elevated in character.—His mind and hers were not only unlike; they were *incommensurable*.—He was a *cunning* workman.—The clocks "*told out* the seconds in an *intricate* chorus of tickings."—The assembly received the *intelligence* with a quietness that was *awful*.—The *blue peter* was flying at the *truck*.—"You *can be sent to Coventry* for speaking like a fool."—"Blessed are the meek, for they shall *inherit* the earth."—"Burke is a great man by nature, and is expected soon to attain *civil* greatness."—The lamp *depended* from a long brass chain.—I was *sensible* of his merits.—The change in temperature was barely *sensible*.—It was agreed that they should separate and each look after his *proper* interests.—*Brave* uniforms do not always contain brave soldiers.

4. Denotation and Connotation

Denotation.—Although the words *denotation* and *connotation* have not thus far been used, the distinction which they express has more than once been fundamentally involved.

The denotation of a word is what it merely *denotes*, what it plainly points out or designates, what remains of its total significance when it has been stripped of its remoter intellectual and its emotional associations. The denotation of the word *kid*, as it is sometimes used, is *child*, a meaning duly recorded in a certain hospitable dictionary. Similarly, the denotation of the word *dope*, in one sense, is *information;* of *grind*, in one sense, is *to study hard;* of *red-blooded*, a compound not recorded in at least one good dictionary, is *healthy, vigorous. Cowboy* denotes *cattleherder; margent* denotes *margin; father* denotes *male parent; churchyard* denotes *inclosure about a church, often, especially formerly, used as a burial ground; felicity* denotes *happiness; distinction*, applied to character, denotes *the quality of being distinguishable from, that is, different from, superior to, ordinary persons; dynamic*, in its general sense, denotes *potent, forceful; efficiency* denotes *competency; skylark* denotes *the common Old World lark, noted for its song, which it utters as it rises in almost perpendicular flight; Babylon* denotes *a celebrated city, now in ruins, on the Euphrates river, about fifty-five miles south of Bagdad; Oxford*, in one sense, denotes *a city of Oxfordshire, England.*

Connotation.– As the earth is attended by its envelope of air, so words are attended by their atmosphere of associations. Sometimes a word is rich in this atmosphere; sometimes, as is often the case with new scientific terms, it is exceedingly poor. If it were not for the fact that most of the expressions we use are enveloped in their connotations, the choice of words in speaking or writing would tend to become purely mechanical. When we had considered what one might call the physical dimensions of a word, its mere

denotation, we should need to take no further thought. We might then, without the least discomfort, write editorials maintaining that the *kids* now swarming in the streets should be sent to school, or that, in all probability, the preachers of Puritan days did more *grinding* in preparation of their sermons than do most of their successors, or that there is still no *dope* worth considering on the outcome of the spring elections. We might then be willing to talk about Shakespeare's *dynamic* heroes and his *red-blooded* heroines, or to praise the marvelous *efficiency* of his treatment of nature. But we know, or we soon learn, that connotations can not profitably be disregarded. We discover that *kid* carries with it a nimbus of vulgarity, that it is the same with *dope*, that *grind* suggests the lazy, offhand manners of the college and does not harmonize with remarks on the clergy. We discover, not so soon but ultimately, that *dynamic*, because of its primary association with physical force and with mechanics, has a hard sound to cultivated ears and when applied to moral qualities is felt to be unliterary. Similarly we learn that the word *efficiency* has in our day acquired a doubtful reputation, that it tends to suggest not so much true effectiveness as sham effectiveness, and, finally, that it seems out of place when applied, as in the instance given, to elevated and immaterial things. We may even come to feel that *red-blooded*, partly because of its emphasis upon physical qualities, more perhaps because of its somewhat vulgar contemporary associations, is crude when applied to the exquisite creations of Shakespeare,— has become, for such a use, a little too exclusively the property of briskly sentimental novelists.

Connotations, one may come to think, are often, for all but the most elementary purposes, more important than denotations. *Cowboy* denotes *cattleherder;* but how much the word carries with it of fringed trousers, bulging holsters, wide-brimmed sombreros and swinging *riatas*, and, more important still, of free, primitive life (real or imaginary), of matchless courage and unspeakable rude honesty, any devotee

of Wild West fiction or motion picture is probably aware. *Margent* denotes *margin*, but carries with it such distinctly poetical associations, takes one's mind so immediately to such a line as—

Or in the beachèd margent of the sea,

that no one who really knows the English language would be likely to use it in prose. How much is connoted by the word *father*, beyond its denotation, every son or daughter knows: it is the richness and depth of the connotation that gives attractiveness to that reading of the lines in *Hamlet* which makes the hero, addressing the ghost of the elder Hamlet, exclaim—

I'll call thee Hamlet,
King, father: royal Dane, O, answer me!

a reading (not necessarily the correct one) which gives to this familiar word the impressive position of climax. *Churchyard* is not simply churchyard; it has about it a faint suggestion of old days, a suggestion enriched no doubt by Gray's famous elegy. *Felicity* means happiness, but not an ordinary happiness. Its connotation reserves it for rare and exquisite uses. *Distinction* denotes little enough, but its connotation is such with those who use words carefully, that to say of a person that "he has distinction" is to pay him almost the highest of compliments. *Skylark* may be what it will in ornithology; to the minds of English readers it is above all a symbol of poetical fancy and aspiration. *Oxford*, to the imagination of the world, is a name for every humane ideal. *Babylon* is the name of a city in ruins, but it is far more than this; it is a moving symbol of oriental luxury and magnificence and a warning of the fall of empires.

Determining Connotations.—The denotation of a word the writer may get from dictionaries; but where shall he learn its connotation? Help on this point also dictionaries will afford him. The more complex their discussion of a word, the more they tell one about it, the more illustrations they offer of its use, the more attention they give the dis-

cussion of synonyms, the more, of course, will they supply one with its connotation. The great *Oxford English Dictionary*, on account of its extensive citations from authors belonging to all periods of the language, is probably the best single source available for this knowledge of connotation.[1] But too much must not be expected of the ordinary dictionary: it gives at best an abstracted and intellectualized notion of a word rather than a full sense of its value. So excellent a work as *Webster's Collegiate Dictionary* defines the adverb *peradventure* as *Perhaps; it may be; possibly*. This definition as regards denotation is of course accurate, but it gives no notion of the connotation of the word, no notion that a student who says to his chum: "I shall peradventure drop in on you this evening," is either humorous or ridiculous. Even the unabridged *Webster's International Dictionary* adds to the entry in the *Collegiate* only one quotation, from which one might or might not infer the true character of the word.

Books of synonyms, in this respect as in others, are a valuable supplement to the dictionary. We may test them with the word we have just been considering. Crabb's *English Synonymes*, as it happens, does not discuss the group to which it belongs. Allen's *Synonyms and Antonyms* does take up this group and characterizes *peradventure* as "archaic or literary," and in so doing supplies, substantially, its connotation.

Dictionaries and other reference books have their value in the matter of connotations, some of them, especially *The Oxford English Dictionary*, very great value; but it can not be too emphatically stated that basic familiarity with the appropriate uses and associations of words must come from conversation and reading. One does not run to a reference book with all the words he employs, and even if he did, even if he investigated them all in the works which were most

[1] This dictionary had its beginnings in 1857: it is only now (1922) nearing completion. Its comprehensiveness may be inferred from the fact that the seventh volume, covering the letters *O* and *P*, contains 48,870 words.

generous in citations, still he would scarcely acquire that final intimacy with language which makes one its master. This deeper familiarity—a slow deposit in the mind and the imagination—is reserved for those only who have met with words a thousand times in their natural haunts.

Exercises. (A.) Explain both the denotation and the connotation of the following words: excision, amalgamation, supernal, blackguard, illumine, bliss, graft, mother-in-law, Cleopatra, mansion, manor-house, inn, bruise, forlorn, tintinnabulation, frore, weary, deep-damask'd, idealism, immemorial, incarnadine, Bolshevist, romantic, classic, royal, beatific, peace, the West, the East, evangelist, gypsy, nightingale, Arabian, chivalry, Hebrides, Stratford, hound, owl, savant, crescent, perilous, pirate, bugle. (B.) If not acceptable, why not (assuming always a serious context)?—There was a *tumult* in my room throughout the evening.—I had just finished my high school *career.*—I must go along now and *indite* a letter.—My father *administered* the corner grocery.—Once the infant caught sight of its mother, it became *serene.*—The instructor did not know the *provenience* of her theme.—Our *gentlemen friends* took us on the second night of the play.—My *dolor* on receiving a "C —" was extreme.—I just had a check from the *governor.*—The man was *slain* by a burglar.—We *laved* our hands and entered the restaurant.—I *design* to accept the invitation at once.—The picnic over, they *wended their way homeward.* (C.) By virtue of what connotations are the italicized words especially effective and poetical? (The italics are not in the original text.)

O, for a *draught* of *vintage!* that hath been
Cool'd a long age in the *deep-delved* earth,
Tasting of *Flora* and the *country-green,*
Dance, and *Provençal* song, and *sunburnt* mirth!
O for a *beaker* full of the *warm South,*
Full of the true, the *blushful Hippocrene,*
With *beaded bubbles winking at the brim,*
And *purple-stained* mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim. . . .

—*Keats.*

II. How to Use Words

1. The Precise Word

The Principle.—The most fundamental requirement of literary effectiveness in the use of words is *precision.* At any rate it is ordinarily indispensable to true literary effect that words be used in their exact significance. The idea of precision involves nothing not already considered. The attainment of precision in the use of words is only a matter of becoming sensitive to shades of meaning and to niceties of association. One has attained it when the words one uses correspond with maximum accuracy, both in denotation and in connotation, to the image or the idea which one has in mind. In establishing precision as a first condition in the distinguished use of words, we merely approach old matters from a new angle.

Exercises. (A.) Consider each italicized word in the following sentences. Is it, so far as you can discover, the precise word for the place it occupies? If not, tell why it is not, and suggest a word that satisfies you.—The conditions under which she so long continued to live were *intolerable.*—I *guess* I will follow your advice.—At the end of every month it was our custom to *reckon up* accounts.—It was a *smart* saying, whoever said it.—The real estate brokers are now spreading their *literature* broadcast in the community.—The President officially *scolded* the ambassador for his indiscretion.—Mabel just *adores* fudge.—The kindergarten teacher was always praising her *students.*—Come to my *chamber* as soon as you have had dinner, and we'll study our calculus.—Always after the morning service we *meandered* down the straight and narrow walk.—Those who should come to the park last were to bring the *victuals.*—The bungalow was set in the center of a three-acre *forest.*—Oh, she is *crazy* about dancing.—I *expect* you did not get a favorable first impression.—Did you purchase one of those *unique* lamps?—The automobile collision almost resulted in *tragedy.*—She then fully portrayed for us the *ineffable* misery of the few survivors.—The *misdemeanor* was punishable by death.—The pupils did not do the reading willingly; they were *coerced* by their teacher.—He had been a *professor* of dancing in the village of Excelsior.—Students will profit

most by spending their four years in one college. Take, for *example*, the plant that is constantly removed from one pot to another: it never prospers.—Every day, just before the bell rings, I *peruse* my history notes.—Before the dinner we met the president, the secretary, and the treasurer; the *former* I had for a long time known by sight.—It is a *vulgar* error to suppose that majorities are always right.—There was nothing *mean* nor *common* in his speech or bearing.—The inspector always made his *visitations* in the early summer.—Before she had ceased speaking, a tear *splashed* down her cheek.—On Thanksgiving Day we were served an *elegant* dinner.—Every week our Sunday magazine prints a series of *great* stories.—She cried out with all the force that her *womanly* voice would allow her.—His *behavior* on the platform was a surprise to his friends.—Her recent singing in "Carmen" added a *laurel* to her wreath.

(B.) Invent sentences or passages that will unmistakably illustrate a thoughtful and precise use of each of the following words: tremendous, agony, fatal, inevitable, wonderful, felicitous, horrible, monstrous, infinite, common, beseech, lamentable, notorious, famous, discrimination, instigate, lovely, outrageous, indelible, avocation, imagine, covenant, affinity, potentiality, agent, implacable, aggravate, womanly, mad, extraordinary, fabulous, terrific, horrid, wholesome, consecration, illustrious, funny, fix, charming, wisdom, ambiguous, equivalent, intense, brilliant, gorgeous, miracle, immortal, luxuriant, ample, exalted, rapture, impassioned, ingenuous, ingenious, talented, climax, latent, spirituous, heroic, disaster, criminal, conviction.

(C.) The following passage is from De Quincey, who is notable for his precise use of words. Study, with the aid of a dictionary, the italicized expressions, until you think you have determined the exact shade of meaning intended by the author. (Words in black type were italicized in the original.)

"What is to be taken as the *predominant* opinion of man, *reflective* and *philosophic*, upon **sudden death?** It is remarkable that, in different conditions of society, sudden death has been variously regarded as the *consummation* of an earthly career most fervently to be desired, or again, as that consummation which is with most *horror* to be *deprecated*. Cæsar the Dictator, at his last dinner party (cœna), on the very evening before his *assassination*, when the minutes of his earthly career were numbered, being asked what death in his judgment, might be pronounced the most *eligible*, replied, 'That which should be most sudden.' On the other hand,

the *divine* Litany of our English Church, when breathing forth *supplications*, as if in some *representative* character, for the whole human race *prostrate* before God, places such a death in the very van of horrors: 'From lightning and tempest; from plague, pestilence, and famine; from battle and murder and from sudden death—Good Lord, deliver us.' Sudden death is here made to crown the *climax* in a *grand* ascent of calamities. It is ranked among the *last* of curses; and yet by the noblest of Romans it was ranked as the *first* of blessings. In that difference most readers will see little more than the *essential* difference between Christianity and Paganism. But this, on consideration, I doubt. The Christian Church may be right in its estimate of sudden death; and it is a natural feeling, though after all it may also be an infirm one, to wish for a quiet dismissal from life, as that which seems most reconcilable with *meditation*, with *penitential retrospects*, and with the *humilities* of farewell prayer. There does not, however, occur to me any direct scriptural warrant for this earnest *petition* of the English Litany, unless under a special *construction* of the word 'sudden.' It seems a petition indulged rather and *conceded* to human infirmity than exacted from human piety. It is not so much a doctrine built upon the eternities of the Christian system as a *plausible* opinion built upon special varieties of physical *temperament*. Let that, however, be as it may, two remarks suggest themselves as *prudent* restraints upon a doctrine which else may wander, and has wandered, into an *uncharitable superstition*. The first is this: that many people are likely to exaggerate the horror of a sudden death from the disposition to lay a false stress upon words or acts simply because by an *accident* they have become final words or acts. If a man dies, for instance, by some sudden death when he happens to be intoxicated, such a death is falsely regarded with *peculiar* horror; as though the intoxication were suddenly *exalted* into a *blasphemy*. But that is *unphilosophic*. The man was, or he was not, habitually a drunkard. If not, if his intoxication were a *solitary accident*, there can be no reason for allowing special emphasis to this act simply because through misfortune it became his final act. Nor, on the other hand, if it were no *accident*, but one of his habitual transgressions, will it be the more habitual or the more a transgression because some sudden *calamity*, surprising him, has caused this habitual transgression to be also a final one. Could the man have had any reason dimly to foresee his own sudden death, there would have been a new feature in his act of *intemperance*—a feature of *presumption* and *irreverence*,

as one that, having known himself drawing near to the presence of God, should have suited his *demeanor* to an expectation so *awful*. But this is no part of the case supposed. And the only new element in the man's act is not any element of special immorality, but simply of special misfortune.

"The other remark has reference to the meaning of the word sudden. Very possibly Cæsar and the Christian Church do not differ in the way supposed—that is, do not differ by any difference of doctrine as between Pagan and Christian views of *moral temper* appropriate to death; but perhaps they are contemplating different cases. Both contemplate a violent death, a Βιαθανατος—death that is βιαιος, or in other words, death that is brought about, not by internal and spontaneous change, but by active force having its origin from without. In this meaning the two authorities agree. Thus far they are in harmony. But the difference is that the Roman by the word 'sudden' means unlingering, whereas the Christian Litany by 'sudden death' means a death without warning, consequently without any *available* summons to religious preparation. The *poor* mutineer who kneels down to gather into his heart the bullets from twelve firelocks of his pitying comrades dies by a most sudden death, in Cæsar's sense; one shock, one mighty spasm, one (possibly not one) groan, and all is over. But, in the sense of the Litany, the mutineer's death is far from sudden; his offense originally, his imprisonment, his trial, the interval between his sentence and its execution, having all furnished him with separate warnings of his fate—having all summoned him to meet it with solemn preparation.

"Here at once, in this sharp *verbal* distinction, we comprehend the faithful earnestness with which a holy Christian Church pleads on behalf of her *poor* departing children that God would vouchsafe to them the last great *privilege* and *distinction* possible on a deathbed, viz., the opportunity of untroubled preparation for facing this *mighty* trial. Sudden death, as a mere variety in the modes of dying where death in some shape is inevitable, proposes a question of choice which, equally in the Roman and the Christian sense, will be variously answered according to each man's variety of temperament."

2. *The Homely Word*

Homely and Learned Words.—If language is to be truly effective it is not always enough that it be precise, however important precision may be; it must also be inti-

mately associated with the life and experience of the reader. And language is thus intimately associated with the life and experience of the reader only when the words that are used are in the main familiar words, words which have fullness and richness of connotation. Of course in applying this principle one must not draw the circle too small; one must have in mind not only words which are familiarly known to the most ignorant as well as to the most cultivated, such as *mother* and *daughter*, *day* and *night*, *water* and *fire*, but also words which are the constant companions only of persons of some education, of persons who have opened the Bible and Shakespeare and who have profited by early acquaintance with the monuments of our literature; words such as *righteousness*, *authority*, *humility*, *meditation*, *mortal*, *haughty*, *kindred*, *infinite*, *trespass*, *confession*, *solitude*, *strife*, *rumor*, *consummation*, *tumult*, *transfigure*, *beloved*, *amazement*, *remembrance*, *mirth*, *knavish*, *despair*, *corruption*, *chasten*, *enchanted*. Still, the most widely impressive part of our literature is, in general, that which makes no great demands upon learning. It is *homely* words, not *learned* words, that go straight to the imagination and the heart.

Perhaps nowhere has this truth, a truth of the most fundamental importance to those who would learn to write, been more simply and adequately stated than in the following passage from the French critic Joubert.[1]

> "It is by means of familiar words that style takes hold of the reader and gets possession of him. It is by means of these that great thoughts get currency and pass for true metal, like gold and silver which have had a recognized stamp put upon them. They beget confidence in the man who, in order to make his thoughts more clearly perceived, uses them; for people feel that such an employment of the language of common human life betokens a man who knows that life and its concerns, and who keeps himself in contact with them. Besides, these words make a style frank and easy. They show that an author has long made the thought or feeling expressed

[1] Quoted in Matthew Arnold's essay *Joubert*.

his mental food; that he has so assimilated them and familiarized them, that the most common expressions suffice him in order to express ideas which have become everyday ideas to him by the length of time they have been in his mind. And lastly, what one says in such words looks more true; for, of all the words in use, none are so clear as those which we call common words; and clearness is so eminently one of the characteristics of truth, that often it even passes for truth itself."

"Fine Writing."—A habit of employing unusual, high-sounding, or learned words may easily betray one at moments into the absurdity of talking in a monumental language about very slight or simple matters. A style in which the language is disproportionately lofty or far-fetched in relation to what is being said is sometimes ironically spoken of as "fine writing." Imagine a student composing the following sentence: "Immediately upon my matriculation in a preparatory school, I arrived at a determination to embrace a legal career, and in the course of the next quadrennium, my studies being under the surveillance of highly competent teachers, I was able to establish sound foundations for my professional future." Now any one can see that in this case the language does not fit the idea; it is much too capacious; it suggests a matter—if it may be taken seriously at all—of the utmost weight and importance. The contrast between form and substance is so great as to be ridiculous. The manner is the manner of "fine writing." "Fine writing" also is the remark: "I trust you will apprise me of the result of your deliberations," when the speaker means only, "I hope you'll let me know your decision." So too, appearing in a news item, would be the following sentences: "On Saturday our distinguished fellow citizen crossed the Great Divide. . . . The funeral rites will be performed on Tuesday, May 4." "Our distinguished fellow citizen" might possibly be truthful, but it begins to sound conventional or even trite, and certainly, when applied indiscriminately, it is empty and vain. The "Great Divide" is an inappropriate and commonplace effort to use imaginative language. It aims to be impressive when what is wanted

is fact. "Funeral rites" approaches the lofty, remote, archaic, and now, in ordinary contexts, sounds affected. It too is "fine writing." Ordinarily the news writer would do better to say simply: "He died on Saturday. . . . The funeral will take place on Tuesday, May 4."

Hackneyed Words.—A defect in diction often clearly related to "fine writing" is the use of hackneyed words. Most trite expressions were originally figurative or otherwise unusual, and the impulse to employ them is often no doubt only the impulse responsible for "fine writing," the uncritical tendency to adorn and to magnify whatever one has to say. It is wrongly supposed that the smart phrase, however worn out, is superior to the simple one. The defect will tend to disappear as soon as the writer is convinced that the commonest and most direct words are always in order, and that they should never be departed from except on those occasions when some new and honest phrase will better say what he means. The only words which can never wear out are the simple words. The likelihood that a given expression will become trite and consequently unpleasant to a reader of taste is exactly proportionate to its distance from plainness and truth. It is hardly conceivable that words like *house* or *sister* or *book* or *death* or *birth* should ever become hackneyed and disagreeable, no matter how frequently they are used.

Newspapers, mirroring with much accuracy the ordinary levels of life, reveal, perhaps sometimes help to create, defects of our speech. From them one may learn what words and phrases are in fashion, what formulas are doing service in the affairs of the day. Such words, phrases, formulas become easily worn. Trite, or suggestive of triteness, are such expressions as the following, all of which appear in one edition of a city newspaper: *drastic measures, drastic steps, drastic action, coal famine, fuel famine, slogan, to relieve the situation, record breaking, double dyed villain, "vamp," illfated car, brilliant performance, wave of suicide, register* (figuratively used), *round of applause, crowded noon hour,*

foremost leaders, sport circles, staged (applied to non-theatrical matters), *spectacular event, loomed anew as a further menace, slight indisposition, red letter day, "finish fight," marooned in a small town, delightful feature, colorful and delightful looking craft, delightful centers of social life, professional career.*[1]

Sources of Homely Words.—"Life," says Emerson, "is our dictionary. Years are well spent in country labors; in town; in the insight into trades and manufactures; in frank intercourse with many men and women; in science; in art; to the one end of mastering in all their facts a language by which to illustrate and embody our perceptions. I learn immediately from any speaker how much he has already lived, through the poverty or the splendor of his speech. Life lies behind us as the quarry from whence we get tiles and copestones for the masonry of to-day. This is the way to learn grammar. Colleges and books only copy the language which the field and the work-yard made."

Much of what Emerson here says of our vocabulary in general, and illustrates in saying it, is especially true of homely words. It is largely no doubt from life itself, from intimate daily contacts with people and things, that we come to know the words that stand nearest to men and women and that we come to know them in a powerful way. The words that we thus make peculiarly our own must always constitute the foundation of the best part of our vocabulary. Still this "best part" we may consciously increase and enrich by becoming genuinely familiar with books which have long been part and parcel of English and American civilization. Among such books, as has already been hinted, the King James version of the Bible is preeminent, and, after the Bible, Shakespeare. The Sermon on the Mount, Matthew 5, 6, 7, to mention a single passage of the New Testament, is a treasure house of homely words.

[1] Chicago *Sunday Tribune*, July 16, 1922.

Exercises. (A.) Rewrite, preserving the original sense but using the fewest and the homeliest possible of words:—Intimate social relationships resemble certain alcoholic beverages: the more extended the time they have been in existence, the more extraordinary their excellence.—Do not conceive a higher estimate of an extravagant intention than of an insignificant accomplishment.—Approach, all ye who participate in arduous occupations and are oppressed with difficulties, and I will furnish you relief.—Research into the maturation and senescence of nations now extinct consumed his most energetic years.—If you desire to communicate enjoyment in your intercourse with others, do not converse frequently about what concerns yourself.—"God, in the magnificent fulness of creative energy, exclaimed: Let there be light! and lo! the agitating fiat immediately went forth, and thus in one indivisible moment the whole universe was illumined."—"It has not vitality enough to preserve it from putrefaction."

(B.) Study in detail the diction of the following passages:—1. "Having had no particular account of your disorder, I know not in what state it has left you. If the amusement of my company can exhilarate the languor of a slow recovery, I will not delay a day to come to you; for I know not how I can so effectually promote my own pleasure as by pleasing you, or my own interest as by preserving you, in whom, if I should lose you, I should lose almost the only man whom I call a friend." (Dr. Johnson to Sir Joshua Reynolds, on an occasion of the latter's illness.)—2. "Whatever happens, my dear Stephen, nothing can shake or alter the hearty love I feel for you. I was going to say *affection*, but the Saxon word has the truer flavor. If you should ever be called upon to receive my sword hilt foremost, I am sure you will share your tobacco-pouch and canteen with me; and if ever I should take you prisoner, the worst you will have to fear will be to be made to eat too many pocket-melons. . . ." (J. R. Lowell to Leslie Stephen, at a time when there was prospect of war between America and England.)—3. "I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are a mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the republic

they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom." (Abraham Lincoln to Mrs. Bixby.)

(Consider, matters of rhythm aside, the varying result of substituting, in the last passage, for *I feel how weak and fruitless,—I deeply recognize how impotent and unserviceable;* for *died to save,—perished to preserve;* for *I pray that our Heavenly Father may assuage,—I pray that the Omnipotent may mitigate.*)

3. The Concrete Word

Abstract and Concrete Words.—A concrete word is one that appeals directly to our stock of sense impressions; which recalls vividly to mind what we have sometime seen, heard, tasted, touched, smelt; which is close, in other words, to experience itself. There are, of course, degrees of concreteness, so that not all words possessing the quality possess it in the same degree. The word *cut*, for example, is much more concrete than the words *separate*, or *injure*, which are not concrete at all; but more concrete than *cut* are *carve, cleave, bite, shear, shave, scissor, snip, saw, slice, slit, slash, mince, chop, chisel, chip, mow, gouge, hack, hash, nick, hew, scotch, gash, crease, shred, lop, chip, crop, whittle, pare;* and of this list some words are more strikingly concrete than others. The *italicized* words in the following lines are distinctly concrete (the italics are not in the original):

> Will *sprawl,* now that the heat of day is best,
> *Flat* on his *belly* in the *pit's* much *mire,*
> With *elbows* wide, *fists clenched* to *prop* his *chin.*
> And, while he *kicks* both *feet* in the cool *slush,*
> And feels about his *spine* small *eft-things* course,
> Run in and out each *arm,* and make him laugh. . . .
>
> —*Browning.*

The word *sprawl*, we say, is distinctly concrete because of the sudden vividness with which it throws an image into the mind; so, conspicuously, with *mire, clenched, prop.* An

abstract word, on the other hand, is one that expresses an idea, a concept; one that does not, like the concrete word, appeal directly to our stock of sense impressions. When we hear an abstract word we *may* indeed recall to mind particular images and sensations, but what these particular images and sensations will be depends entirely upon ourselves and not upon the expression. As in the case of concreteness, so with abstractness: there may be degrees of abstractness. The following from Gray's *Elegy in a Country Churchyard*, are distinctly abstract words: *ancient, solitary, reign, jocund, ambition, grandeur, power, beauty, wealth, inevitable, glory, memory, honor, flattery, death, knowledge, penury.* The word *ancient* is distinctly abstract, because, while it suggests the attribute of age, and so defines a concept, it involves no sudden particularized appeal to our sense impressions. The word *ancient* may indeed stir images more or less defined of a Roman ruin or of a gray-haired old man, but it is not apt to do so with any force, and if it does do so, the images thus evolved are accidental to the person concerned, they are not indicated by the term itself. And so, obviously, with *ambition, grandeur, power, beauty.*

The Principle.—A consideration of the lists just given will suggest how indispensable are both classes of words, how indispensable, for example, is such a word as *beauty*, naming the abstract quality, besides the words which name beautiful objects or describe particular impressions of beauty. The poet, describing the lovely Christabel, allows us a sight of her silken white robe, of her bare arms and neck, and of the gems entangled in her hair; but it will be noticed that the vision reaches its climax in the abstract "beautiful exceedingly"—

> There she sees a damsel bright,
> Drest in a silken robe of white,
> That shadowy in the moonlight shone:
> The neck that made the white robe wan,
> Her stately neck, and arms were bare;
> Her blue-veined feet unsandal'd were,

> And wildly glittered here and there
> The gems entangled in her hair.
> I guess, 'twas frightful there to see
> A lady so richly clad as she—
> Beautiful exceedingly!
>
> —*Coleridge.*

Yet, in general, because they alone have the power in themselves to call up vivid images, the writer who would please and impress his reader must make liberal use of concrete words. The remark applies with obvious and peculiar force to description and narration, but it applies also to exposition and argument. Beyond this no rule can be laid down. It can not be said that the concrete word is always preferable to the abstract; sometimes the reverse is true; everything depends upon the context and the purpose. One warning should, however, be given. Important artistically as is concreteness in expression, it is less important than honesty; and a merely verbal concreteness, unscrupulous and unreal, which arises from no experience and represents no vision, is worthless and false. To be authentically concrete, a writer must observe definitely and remember clearly. Before he uses the concrete word he must first see the concrete image. *Be concrete* and *Cultivate the imagination* are in the end one counsel.

The words in Browning and Coleridge to which attention was just called are all, unless it be *eft-things* and possibly *jocund*, what any one would call "homely" words. Some are abstract, some are concrete, but all are near the center of the language. The writer who in his choice of words keeps always close to this center will suffer less from the use of abstract diction than one who departs from it. The worst of diction will be certain to result when the tendency away from concrete expression is associated with the tendency toward language that is neither concrete nor simple. Then appear words like *cognition*, *cerebration*, *excrescence*, *co-existence*—and all their train; and their appearance, in any conspicuous number, means the ruin of style.

Exercises. (A.) Study the diction of the passages quoted on pp. 288, 289, 320, 359.

(B.) Study the diction of the following passages.

1. When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt, and ways be foul,
Then nightly sings the staring owl
Tu-whit!
Tu-who! A merry note!
While greasy Joan doth keel the pot.

When all about the wind doth blow,
And coughing drowns the parson's saw.
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl—
Then nightly sings the staring owl
Tu-whit!
Tu-who! A merry note!
While greasy Joan doth keel the pot.

—*Shakespeare.*

2. To dwellers in a wood, almost every species of tree has its voice as well as its feature. At the passing of the breeze, the fir-trees sob and moan no less distinctly than they rock; the holly whistles as it battles with itself; the ash hisses amid its quiverings; the beech rustles while its flat boughs rise and fall. And winter, which modifies the note of such trees as shed their leaves, does not destroy its individuality.

—*Thomas Hardy.*

4. *The Specific Word*

General and Specific Words.—A *general* word, as the name implies, is one which logically contains within itself many words of more limited meaning. *Virtue* is a general term; it includes within itself *truthfulness*, *honesty*, *obedience*, and the names of all the other qualities which we regard as *virtues*. *Virtue* is a general word; *honesty* is a specific

word. *Vegetation* is a general word; *tree* is a specific word, being the name of one species of vegetation. It is clear that here too, as was the case with concreteness and abstractness, we are concerned with a scale; words are *more or less* general, *more or less* specific. The noun *tree*, for example, is, with respect to *vegetation*, specific; but with respect to *oak* it is obviously general; just as in turn *oak* is general with respect to *white oak* or *burr oak*. The verb *walk* is specific with respect to *go*, but with respect to *trudge*, *stroll*, *saunter*, *tramp*, *stalk*, *shuffle*, *totter*, *mince*, etc., it is general. The most specific words are those which name the lowest species into which an object or idea may be logically subdivided; the most general words are those which name the most comprehensive classes into which objects or ideas may be logically grouped.[1]

The Principle.—Just as the inexperienced writer may profit greatly by the advice "Be concrete," so may he profit by the related advice "Be specific." In both cases the end in view is the habit of seeing and expressing things, not vaguely and loosely, but sharply and firmly. A student who writes about the needs of his high school will ordinarily be far more illuminating and effective if, instead of saying "The library facilities are deficient," he takes the trouble to substitute for this vague general expression, or, better still perhaps, to add to it, the specific words which represent what he has really in mind. It may be indeed that the vague expression *does* represent what he has really in mind, and that the trouble is not merely with his words but also with his thought. Here as elsewhere ideas must precede words. But whether the defect be in thought or in expression the general principle is evident. It is one thing to say: "The library facilities are deficient"; it is quite another to say: "The school possesses

[1] The distinction between general and specific words is easily confused with the distinction between abstract and concrete words, although the distinctions are in no wise identical. Specific words which denote ideas, such as *truthfulness*, *honesty*, *obedience*, are plainly not concrete. One does not experience directly any one of these qualities.

the complete works of no great English author, not even of Shakespeare or Scott; it has no modern encyclopedia, no unabridged dictionary; the garret-like room in which its few ragged volumes are kept, an ill-lighted, ill-ventilated, out-of-the-way place, accommodates at one time no more than six pupils." It is usually better and more interesting to say—the one being in the context equivalent in sense to the other—*burlesque opera* instead of *theatrical entertainment; walnut caramel* instead of *candy; red-crested finch* instead of *bird; crabbed and envious* instead of *uncompanionable; incapable of making her change at the corner grocery* instead of *unmathematical*. The substitution of the specific for the general expression—when the specific is appropriate—improves the style by increasing its vitality, its closeness to life.

Exercise.[1] Rewrite the following sentences, expanding them freely, and substituting more specific ideas and words for the italicized expressions:—I had difficulty with *my foreign language.*—The building is surrounded by *trees* and *shrubs.*—We *came down the mountain* during the afternoon.—We *were but little pleased* with the *theatrical entertainments.*—*The window* was filled with *watches* and *jewelry.*—She *said it forcibly.*—An abundance of *pies, cakes, wines,* and *confectionery* gave to *the occasion* the appearance of a *holiday* banquet.—*Paintings of many schools adorned the walls.*—They all *reported an enjoyable time.*—The policy of the publication was to print *every variety of short story.*—I thought it *a good play.*—Her voice, though it was at moments clear and pure as a lark's, had *some singular defects.*—The honor system is *a good thing to establish character.*—*Certain aspects of the architecture* reminded me forcibly of our State Capitol.—It was a reception where one might go to see *the latest styles in woman's dress.*—The *newest types of automobiles* were conspicuously placed on the main floor.—The *man moved our baggage* from one train to another.—He kept always on his

[1] This exercise is in some degree artificial. Many of the sentences are in themselves good; many of them have the air of opening a paragraph, and in such a position would be natural and effective. The special purpose of the exercise, however, is independent of these facts. The aim is simply to give practice in being specific.

shelves a *row of Elizabethan dramatists.*—Though we stayed in the quaint Oriental shop only a few minutes, we saw *many interesting things.*—During that period of my life I underwent *a series of misfortunes.*—Her *manners* were those of *her class.*—We considered him *a very nice and interesting person.*—History gives us *a general knowledge of things.*—He *looked closely at the coin.*—The *sound* caused him to *jump suddenly.*—The *leaves looked bright* in the sunshine.—The *animal was crying loudly.*—I *thought about it* through the night.—As the *storm came on* the *boat moved uncertainly, went into* the trough of the first large wave, *advanced slowly* up the back of the second, and *remained* for a time on its crest.

5. *The Imaginative Word: or Figures of Speech*

Definitions.—Figures of speech are expressions the real meaning of which, as intended by the speaker, is notably different from their literal meaning. The most important and characteristic figures are the simile and the metaphor. Both are based upon a real or fancied resemblance in one or more particulars between objects which are on the whole radically unlike. The simile explicitly states the fact of resemblance; the metaphor, briefer, less ceremonious, assumes the fact of resemblance and boldly speaks of one object in terms of the other.[1]

In a verse of the First Psalm it is said that the godly man "shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper." In the next verse we are told that "The ungodly are not so: but are like the chaff which the wind driveth away." Now, the primary figure in the first of these verses, as well as the figure in the second, is a simile. It is plain that on the whole the godly man and a tree are radically unlike; much

[1] The simile should not be confused with the literal comparison. If, walking through an old section of New Orleans, I remark: "Why, this is like Europe: that market scene is like what I have watched again and again in the south of France"—I mean exactly what I say; I am comparing literally two objects of the same class. The simile, as has just been observed, deals with objects which on the whole are radically unlike.

more unlike than like; still they are alike in certain particulars, which are of interest to the Psalmist, and which in the course of the comparison are sufficiently suggested. In the second figure, again, the quick eye of the poet sees a point in which the ungodly man is like chaff; feels that to suggest this point of likeness—however different the objects may be when taken in their entirety—will light up his idea, will help him communicate his thought.[1] So Bacon, meaning that men envy most, not those who are already fortunate, but those whose fortunes are in the ascendant, says: ". . . Envy is as the Sunne Beames, that beat hotter, upon a Bank or steepe rising Ground than upon a Flat." So Homer, wishing to describe a Trojan warrior pierced by an arrow, thinks of a ripened flower in rain, and, catching the point of resemblance between things otherwise remote, tells how "Even as in a garden a poppy droopeth its head aside, being heavy with fruit and the showers of spring; so bowed he aside his head laden with his helm." [2]

A touch of metaphor we have already seen in the first of the verses quoted from the Bible. In the expression "his leaf also shall not wither," the simile passes into metaphor: the godly man is no longer *like* a tree: he has *become* a tree. Shakespeare's plays are a mine of metaphors. The troubles which surround us are to Hamlet not *troubles* but "the slings and arrows of outrageous fortune"; and again, a moment later, the "whips and scorns of time." We fail to act, he thinks, because "the native hue of resolution" is "sicklied o'er with the pale cast of thought." In a speech to a player he says: "Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness." It offends him to the soul, he goes on, "to hear a robustious periwig-pated fellow tear a passion to

[1] The figures in the translation correspond precisely with those in the original Hebrew.

[2] Translated by Lang, Leaf, and Myers.

tatters, to very rags, to split the ears of the groundlings." Shakespeare's fertility in figure is a part of his genius. Images spring up like flowers, profusely, spontaneously, along the path of his thought. If he has to say that now a period of discontent is succeeded by a period of happiness, and that this change has been brought about by the house of York, he may say, not this, but, with extraordinary beauty—

> Now is the winter of our discontent
> Made glorious summer by this sun of York;

if he has only to say "in the spring-time," he may say—

> When well-apparell'd April on the heel
> of limping winter treads . . . ;

if he has to say "it is dawn," he may fill the skies with drama—

> The grey-eyed morn smiles on the frowning night,
> Chequering the eastern clouds with streaks of light;
> And flecked darkness like a drunkard reels
> From forth day's path and Titan's fiery wheels.

Relation to Concreteness.—The subject of figures of speech, from the point of view here assumed, introduces no new principle. The usefulness and attractiveness of a figure of speech lies simply in its power to render concrete what would otherwise be abstract, to present a picture striking or beautiful or common, as the case may be, instead of a bare idea. Hamlet, speaking to Horatio, might have said: "Why should any one flatter the poor? There is no reason at all. Flatterers follow the foolish rich and proffer their ignoble services where they may hope to gain advantage." Now the idea thus stated is simple and intelligible enough; the reader knows what is meant; but as he apprehends the sense, his imagination is wholly, or almost wholly, dormant. If images arise at all in the mind, they are uncertain, incomplete, and faint. What Hamlet actually said was this—

> . . . why should the poor be flatter'd?
> No, let the candied tongue lick absurd pomp,
> And crook the pregnant hinges of the knee
> Where thrift may follow fawning.

The idea is the same, or approximately so; the difference due to the verse may be here ignored; but how the thought is made alive by the imagery! Whether or not the reader fully realizes *all* the pictures crowded into the lines,—crowded perhaps too closely and too confusedly,—his mind at least catches vivid sight of the candied tongue and the bended knee, and as a consequence the idea is forcibly impressed upon it. The mere concept "flattery," which is remote and abstract, which, as such, he never saw, which is not visible, gives way to things or combinations of things which he has seen or felt: to the sweetness of candy, to the caressing tongue of a dog, to an affectedly elegant man, to the act of kneeling. The image of kneeling itself is in turn made sharper by the appeal to one's memory of a door turning upon its hinges. Even this summary does not exhaust the power of the passage to stir the imagination.

Use in Discourse.—The figures thus far quoted might lead to the inference that images are a property of the higher literature only, and are not therefore of significant concern to the writer of ordinary discourse. Such an inference would not in fact be entirely misleading. It is in works of the higher literature, especially in poetry, that figures chiefly abound. The mood of ordinary discourse is governed by the reason rather than the imagination. Especially perhaps in our own time has typical everyday prose, the prose of business, politics, and general discussion become chary of figure.

Still the inference would be fundamentally incorrect, for images after all are perfectly natural means of expression and are employed in some degree by every speaker and writer. Even the unimaginative person will use conventional figures, figures in which the image has faded almost or quite to transparency—such as the "root of the matter," the

"thick of the fight," the "depths of despair"; and figures handed down in proverbs—the "bird in the hand," the "cart before the horse," the "stitch in time." The imaginative person will tend unconsciously to strew his speech and his writing with fresh figures, novel images that grow directly out of his precisely noted experience. Nor must it be supposed that the affairs of the modern world dispense entirely with figure. It has not been long since the phrase *cross of gold* from the lips of an American statesman stirred millions of his countrymen.[1]. It was still more recently that a sentence of President Harding was praised by this same statesman, an impressive sentence in which a solemn thought was conveyed in an image: "On the threshold of eternity, many a soldier, I can well believe, wondered how his ebbing blood would color the stream of life."

The Way to Figures.—The primary way to figures is the way of experience. The sentences quoted from Emerson in the section on "The Homely Word" may profitably be reread for their application at this point. Figures, most characteristically, embody ideas in things. But how shall one thus employ things if he has not known them and felt them? How shall he note resemblances if he has not had perceptions? Without personal experience he can repeat the figures of others, but he can create none that are new. With experience he at least has the basis of imaginative expression. Whether he is actually imaginative or not will then depend upon his individual faculty. People differ widely in this respect as in others. Still it can hardly be doubted that command over figure may be appreciably increased, both through intercourse with imaginative writers and through deliberate self-cultivation.

[1] "If they dare to come out in the open field and defend the gold standard as a good thing, we will fight them to the uttermost. Having behind us the producing masses of this nation and the world, supported by the commercial interests, the laboring interests, and the toilers everywhere, we will answer their demand for the gold standard by saying to them: You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold." Mr. William Jennings Bryan, in a speech at the Democratic convention in 1896.

Suggestions.—Three practical suggestions regarding figures are worth the attention of the unpractised writer. The first is that the impressiveness and usefulness of a figure are ordinarily in proportion to its originality. Literal speech is always to be preferred to threadbare figures. "Were it within my power," says a young eulogist of George Washington, "I would emblazon his name upon the heavens that cover his beloved country, to serve as a beacon light to shine forever with the nobleness of his deeds guiding us onward to better citizenship"; and a little later, speaking still of our first President, he indicates the qualities "that helped him to guide the ship of state and anchor it safely in the harbor of freedom and independence." The phrases are high sounding, but most readers are weary of beacon lights and ships of state and would listen with far greater pleasure to the simplest of speech. The second suggestion is that the wrong way to arrive at figures is to say to oneself at a given point in a composition that one needs a simile, for example, and to set out resolutely to find it. It is well enough to endeavor in the ways already mentioned to increase one's general aptitude for figures, but in the act of composing it is usually best to take only what offers. The image that rises spontaneously in the mind in the quick contact of thought upon thought is more likely than any other to be natural and true. The third suggestion is that in nothing perhaps more than in the use of figures is one's taste as a writer finally determined. Figures are not always in order; some figures, however vivid and picturesque, may for certain occasions be intolerable; too many figures in succession do not comport with the mood of ordinary prose. In other words, the imagination must always in some sense be under the control of the judgment, if one's writing is to please those whom one should most want to please.[1]

Of these three suggestions the third need for the moment

[1] Slang is sometimes defended because of its imaginative quality. Highly imaginative it frequently is, but the general disfavor in which it is held is excellent proof that there are other criteria of expression besides picturesqueness and force.

concern the young writer least. In the work of the average student the defect is the absence of imaginative expression, or a certain timidity with regard to it, rather than errors of taste arising from its use.

Exercises. (A.) In the following passage many things are affirmed of a poor relation. Which of these are embodied in figures? What idea does each of these figures express?

"A Poor Relation—is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation,—a haunting conscience,—a preposterous shadow, lengthening in the noontide of our prosperity,—an unwelcome remembrancer,—a perpetually recurring mortification,—a drain on your purse,—a more intolerable dun upon your pride,—a drawback upon success,—a rebuke to your rising,—a stain in your blood,—a blot on your 'scutcheon,—a rent in your garment,—a death's head at your banquet,—Agathocles' pot,—a Mordecai in your gate,—a Lazarus at your door,—a lion in your path,—a frog in your chamber,—a fly in your ointment,—a mote in your eye,—a triumph to your enemy, an apology to your friends,—the one thing not needful,—the hail in harvest,—the ounce of sour in a pound of sweet."—Lamb.

(B.) Study the figures in the passages quoted from Stevenson, page 309; from Hewlett, page 312; and those on pages 323-324.

CHAPTER VI

ARGUMENT

I. Definition

The aim of argument is to win assent. Any discourse which has that purpose, whatever its form, is argument. If one explains the reasons for believing or disbelieving a statement, he argues; likewise, if he narrates an episode or describes an object with a view to bringing out salient features in bold relief in order to influence opinion, he argues. For where there is attempt to direct belief or sympathy, there is the essence of argument, the endeavor to win assent to an assertion.

Place of Argument.—Argument has a very large place in everyday life. From morning to night we are constantly deciding between two alternatives. Every act requiring consideration or judgment rests on a decision which has been reached as the result of actual or implied arguments. A decision to get out of bed now, rests upon the fact that a cut from my eight o'clock class will lower my standing in the course, which in turn is undesirable because if repeated it may prevent my getting the degree prerequisite for the profession upon which I wish to enter. To be sure the entire sequence of thought does not flash upon the mind at the moment; yet the immediate decision is the result of previous verdicts that now serve as implied arguments. In similar manner, opinions on all things are built up. The editorials of our newspapers, political speeches, advertisements, the decisions of business men and of their customers, sermons, the action of courts, rest alike upon argument. Shall I buy a new hat? Does my social position demand it? Will

not the old one do? Where shall I get it? Which of several shall I choose? Are the salesman's arguments in favor of this one insincere, or does it really look well on me? Can I afford to spend so much money upon it? These and many other questions that arise in the ordinary activity of daily life show the prevalence of reasoning and argument. When a student attempts to sell something during vacation, when he writes to his parents for expense money, when he manages or tries to obtain support for some student enterprise, he uses argument.

Relation of Argument to Exposition.—The relation of argument to exposition is very close, and in many cases the two can not be clearly separated or distinguished. Partaking of the nature of exposition in its explanatory purpose, it goes further than exposition in attempting to establish belief in an assertion or in support of an idea or a point of view about which there is or may be a difference of opinion. Exposition seeks to make clear a statement or fact about which there is no disbelief, but rather lack of understanding. That a football team is composed of eleven players is an expository statement. That there should be eleven players rather than eight or fifteen would, if asserted, require the use of reasons and evidence to induce belief.

In one sense, Senator George Wharton Pepper was explaining his views and his vote on the question of a bonus for soldiers, when he gave utterance to the following paragraphs:

"I have decided to vote against the bonus. In so deciding I am influenced by three considerations. I think the pending measure is unjust to disabled service men, unfair to service men who are not disabled, and unjustifiable because it wastes the public money.

"Any measure is fundamentally unjust to the disabled man which gives to him no more than the allowance made to his unharmed and vigorous comrade. There is something wrong in a scheme which withholds money from the man who needs it in order to give it to the man who can do without it. I am ready to vote millions for the disabled, but not one cent for the man whose earning capacity is unimpaired. This measure proposes

a waste of public money. In a sense it is a waste to make a wholly inadequate allowance to a disabled man for whose entire care the nation is responsible. But the great and serious waste is that which is involved in depleting a treasury which is near the point of exhaustion for the sake of handing money over to people who will be hurt rather than helped by what they receive. One way of testing the viciousness of this legislation will be to take note of how quickly the recipients of a Federal bonus will come back for more. I believe that the enactment of this measure would prove to be the foundation for an enormous superstructure alike burdensome to the taxpayer and discreditable to American manhood."

In so far as his remarks aimed only to make clear the motives and reasons for his action, they are expository. If he had any argumentative purpose it was implied, rather than expressed. How his explanation can be applied in support of any one of several argumentative assertions is obvious enough. If he had begun by saying that the bonus bill should be defeated because it is unjust to disabled service men, unfair to service men who have not been disabled, and unjustifiable because it wastes the public money, the remarks would certainly be argument.

Conviction and Persuasion.—It has been customary to say that argument is divided into two separate processes, conviction, which addresses itself to the intellect with the object of getting a thing believed, and persuasion, which appeals to the will with the aim of getting things done. Since man is a rational animal, his beliefs are in some measure governed by reason. Therefore in some measure the purpose of argument is to convince, to attain conviction by logical processes. But man is governed quite as much by his feelings as by his reason. Therefore another purpose of argument is to influence his feelings by means of persuasion. Whether there is a real distinction here, or whether all argument is really persuasion, is largely a matter of terminology. In the actual application of argument the two are inextricably combined to attain a single result. One method seeks to clarify a mooted point by more or less complete organized reasoning; the other to adapt the

presentation of that reasoning to an audience for the purpose of obtaining a reaction. The former is a guide to him who argues, for when the truth of an assertion is not at once apparent, he organizes his argument on a logical basis in order to test the reasoning. According to the latter, he considers the audience and presents the argument in the way which he considers the most likely to influence the belief and conduct of those to whom the argument is addressed.

II. The Logical Organization of Argument

The ordinary person seldom uses formal, extended argument. Although we argue every day with all sorts of purposes on all sorts of subjects, we do not attempt to offer all the proof that might be assembled to support our contentions, or to organize in logical form that which we do employ. Our arguments, like editorials in newspapers for instance, are partial and fragmentary. But however incomplete they may be, they should rest on thorough analysis and sound reasoning. The best way to become familiar with those steps or processes essential to good argument is to master them through the study and practice of formal argument, in which a question to be argued is thoroughly analyzed and the reasoning in support of it is subjected to all the established tests. Knowledge of the processes of formal argument and of reasoning is necessary if we wish to argue soundly or to be able to test the argument of others.

Phrasing the Proposition.—The first step in making an argument is to state something to be argued. To win assent to an assertion implies that there must be an assertion to which assent is desired. In the process of formal debate, and in the practice of the law, this assertion is called the "proposition." A proposition has definite characteristics. First, it must be always a complete declarative sentence; it is a *proposal* that the writer makes to his readers for their acceptance. This proposal, to be usable, must be capable of being cast into *complete declarative form.*

The term proposition, as used here, has not the narrow meaning imposed upon it by the practice of law or by the necessities for finding a suitable "question" for a contest debate; it is *that declarative* sentence which expresses what the writer proposes to the reader for his acceptance; any writer to any reader. The formal proposition as selected for debates must be debatable; that is, it must have two equal sides. The proposition for general use, however, takes no account of "sides"; it is the writer addressing his readers, not two contending parties trying to win the decision of a third party. The proposition for a debate, furthermore, is usually on some rather large and general question of the day, political, economic, or social. The proposition we are discussing here can be on any subject or matter that is suitable for one person to propose to another, great or small, important or negligible, of wide concern, or of interest to only a few.

Above all, the proposition for debate must submit a matter for discussion so broad and general that the audience or readers supposedly have no personal prejudices in the case; or else may be expected to keep their prejudices and feelings out of their decision. Accordingly, propositions for debate must be so worded as to exclude even the slightest implication of personal bias. In daily life, however, we are continually proposing matters to others which concern them most deeply and from which they cannot divorce their biases and personal wishes. Inducing a body of business men to favor a new roads plan strikes at the heart of their chief business interest; inducing a church congregation to subscribe money to foreign missions involves a personal appeal. In fact, the notion that bias and prejudice and personal interest can be kept out of argument is so nearly a fiction that it is hardly worth considering. To be human is to have personal interests, which are very much awake when we read or listen to the appeals of others. Our arguments, our appeals, must take such interests into account.

"The United States should take an active part in all

the councils of the nations" is a typical proposition for debate. Yet an excellent argument growing from this might fail to move the individual reader to do or wish to do what the United States ought to do. The argument may seem perfect that the United States should do this thing; but the United States does not read the argument. Distinctly different is it, however, to make an argument that "It is the duty of every loyal citizen to work for a larger participation of the United States in foreign affairs." And it is still more to the point to argue that "Every person in this meeting should write a letter to-morrow urging his Senators to vote for the treaty before the Senate."

That is to say, the best kind of proposition for common use is the one that includes the audience or readers. Arguments showing what "the church" should do or "the United States" or "society" or "The League of Nations" will be most effective when so framed that they are addressed directly to the persons who make up the body mentioned in the proposition.

Analyzing the Proposition.—In confronting a practical problem in argument, the first thing to do is to find out to whom a proposition is to be made. The next is to decide with this audience in view just how it should be worded. Every word in the proposition may be of significance. If it is to fit the readers it is intended for, and to serve as guide in the writing of the argument, it must be stated in language precisely adapted to the taste and understanding of this particular audience.

Defining Terms.—Words can so often have more than one meaning that unless precisely defined they afford untrustworthy guidance to thinking and writing. When the proposition is aimed at the right persons or public and stated in such terms as to carry the right proposal, it needs careful inspection to find out just what it intends. At the time this chapter is written a current proposition for argument is "The United States should cancel the debts of her allies in the Great War." Incidentally this is the kind of

proposition men argue in everyday life, not in formal debates only.

Several terms here need clarifying. "The United States" is without doubt clear enough, meaning the Government of the United States operating by formal action of Congress. "Cancel" sounds clear at first, but does it mean a complete and unequivocal absolution of debts? a forgiving and a forgetting? Or does it not permit of restrictions, compensations, cancellation with reservations and conditions? Does "debts" mean only those incurred after we entered the war, or does it include some incurred before our entrance into the war, or some incurred since? These must be understood before one can argue on this question. What is meant by "allies?" Strictly the United States had no "allies" during the war; she had only associates. Assuming that "associates" is meant, what associates? There were twenty-six nations associated with us. Do all owe us, and is it the intention to cancel the debts of all of the twenty-six? A question can very fairly be raised as to the meaning of "should." Evidently it entails an obligation. Is it a moral obligation, or one of policy? Is it for the sake of our own consciences or of improved international relations? Or is it merely the obligation to act sensibly, in a way to restore business between nations? All these constructions are involved in so innocent-looking a word as "should."

A construction put upon this proposition by certain persons who had occasion to argue it was: "The United States would profit financially by cancelling absolutely all debts incurred during the recent war by England, France, Belgium, Italy, and Russia." This is understandable and leaves the contenders in the argument clear as to just what they are arguing about. Like care is necessary in almost any question that can be devised.

Exercises. (A.) Analyze and define the terms of the following propositions; and find the ambiguous terms and make them clear:

1. Latin is a good study for high school pupils.

2. Athletic contests are a detriment to a high school.
3. Labor is justified in its demand for the closed shop.
4. Radicals should be deprived of the protection of the Government.
5. The press should be censured for its suppression of news.
6. Small nations should be granted larger powers in international councils.
7. Dancing is bad for the morals of the young.
8. More is learned through the eye than through the ear.
9. The theatre does more good than harm.
10. Rhetoric is a valuable study.

(B.) Restate these propositions so as to include the audience or reader.

Finding the Issues.—Assume that the proposition has been conceived in terms of the reader's interests and the writer's purpose, worded with accuracy, and then analyzed to find the meaning of the terms used. The next task is to determine what to say, what "arguments" to use, what "points" to make. So many statements can usually be made in support of a proposition that it is necessary to find some basis for selection. This basis is found in "the issues." In any argument they are the most relevant and effective questions, the answers to which constitute the reasons on which the truth of a proposition depends. Locate the issues, and the choice of material is very much simplified.

An issue is always a question. If a fellow student asserts to you that you should join an organization in which he is interested, you are immediately thrown into a questioning frame of mind; you wish to know what gain you will get from joining, whether the organization is one you should approve of and would like, whether it is on a sound social footing, and so on. These queries, worded in the interrogatory form, constitute what we here call issues. There may be many of them; some of which will seem important, some not. Suppose the three selected as most important are:

Is there profit for me in joining?
Is this an organization of which I should and do approve?
Is the organization on a sound social footing?

To such questions as these, two answers can be given. On the issue of profit to the person asked to join, the reply can be given: Yes, it will bring you definite advantages; to the other two: In the main it is the kind of organization you approve. The organization is now on a sound social footing.

Here, then, are three assertions that would support the proposition:

A. This organization will bring you definite advantages.
B. It is an organization of which you should and do approve.
C. It is on a sound social footing.

These three statements constitute three "main headings," three contentions, three "points," for guiding the course of the argument.

Types of Issues. (1) *Of Intrinsic Importance.*—In every public issue, such as elections, votes, discussions of public morals, of affairs of state, of the church, of business policy, and of standards of social conduct, there are certain general questions that are bound to be raised. When public policy is the issue, as is usually the case in newspaper editorials for instance, such questions as these inevitably arise:

Is the policy or measure just to all concerned? Is it fair? Is it feasible? Will it work? Is it practicable?
Is it in harmony with the traditions of this community, or this state, or this nation?
Is it sufficient for the problem in hand? Does it go far enough? Does it go too far?

Another way of describing this type of question is to say that it is the question that will be sure to be raised by almost everybody who faces the problem. When discussing general questions before the whole public, this is the only kind of issue that can be raised with propriety and security.

(2) *Of Immediate Utility.*—After the questions as to broad policy are met, there still remains the task of satisfying the queries of individuals and small groups. All may

be in favor of right, and justice, and social welfare, but we have our own ambitions and desires to attend to. So the reader of an argument raises questions—issues—that pertain more nearly to him and his immediate interests and associates. This type of issue can be suggested by the following:

Is this policy or measure favorable to my interests? Will it improve my business? Will it raise or lower my wages?

Is it in accord with my past views? Does it do violence to my past convictions, and especially to my past public declarations?

Will it affect my standing in the community?

Does it affect my personal integrity, my pride, my dignity?

Is it in harmony with my standards of culture, of taste, of propriety?

Thus if a writer were discussing the proposition, "Congress should increase the tariff on farm products," farmers would be very much interested in knowing how it would affect the price of their grain; merchants in knowing how it would affect trade from farmers; politicians in knowing where it would leave them in the light of their past public declarations; farmers in ascertaining if it offered a chance to improve the general status of the farmer.

(3) *Of Intrinsic and Utilitarian Issues in Combination.*—In practice these two types of issues are usually combined. When writing for general reading it is necessary to meet the questions raised on large social grounds, but it is just as necessary to answer every man's question, as far as possible, as to what this proposal means to him. When dealing with broad questions for the general public, the writer will center his argument in the intrinsic issues and include secondarily as much of the immediate as his knowledge of his readers permits; when addressing an argument to a small group, especially a group that is homogeneous and of like interests, full account should be taken of the subsidiary or immediate issues, even to the extent of making them of first importance.

Finding Material.—Having determined upon a proposition, then having found the valuable issues, and next

having drawn from the issues the main and secondary "points," the maker of arguments must next ascertain by what facts these "points" are to be supported.

This is a matter of pursuing facts wherever they may be found; and they are to be found in many places. On public issues—politics, morals, social adjustment, business policy, broad human relations of all kinds—consult libraries; search books, magazine articles, newspapers, pamphlets, monographs, government reports, tables of statistics; discover opinions of experts, and what the leaders of public opinion have to say on the subject. On matters of more narrow concern, such as local politics, city policy, school or college affairs, community interests of any kind, read the local papers, consult prominent citizens, look up the public records. Talking the subject over with friends clarifies one's own thinking and reveals more questions to be pursued through reading and consultation.

Making the Brief.—Provision has now been made for framing a proposition, finding the issues, turning issues into "points" or contentions, and obtaining material to support the contentions. Next comes a study of how to arrange material that supports the contentions. This arranging is best done for argument by means of the brief.

The function and purpose of the brief should be clearly understood. It is not necessarily an outline, though at times it may serve as one better than anything else can. It is primarily a *guide to the thinking of the writer.* An outline must be made with due regard for the reader and his interests; it indicates the order and manner in which the argument is to be presented. A brief tells the writer whether or not he is prepared to reason logically and to tell the truth as he really sees it. It is a device for testing logical relationships.

The brief is a development of the issues on the basis of *logical consecutiveness.* It shows the writer how far he may go in asserting that his contentions are true; how strong

his points are, and where they are weak. It begins with the proposition and flows directly out of the contentions. The order of movement in working out a brief is:

1. Stating the proposition; 2. Defining terms; 3. Determining the issues; 4. Stating the contentions; 5. Finding reasons or material to support the contentions; 6. Verifying the contentions by logical arrangement in a brief.

Suppose we are dealing with this proposition: "America must take a larger part in world affairs." Let us define "must" as an obligation of the moral type, implying that there is a compulsion upon us because of our wealth, our strategic isolation, and our disinterestedness with respect to European politics. "A larger part" we can define as something more than a few added activities; rather, a widely increased activity and an extended range of interest. "World affairs," to have much meaning at all, will have to carry the idea of international politics, problems of war or disarmament, the welfare of the peoples of the earth. "America" means the United States of America. Out of this we can raise these questions—the issues:

1. Can America give valuable help to the world?
2. Will advances made by America be well received by other nations?
3. Will a wider participation by America be to the political or economic [or other] advantage of America herself?

From these we obtain the following corresponding (affirmative) contentions:

1. America can give great aid to the rest of the world.
2. The nations of Europe are ready for American participation in their affairs.
3. It will be to the political or economic [or other] advantage of America to widen her world-interests.

With these three contentions defined, we are ready to find material to support them. This material will consist of (a) declarations of statesmen; (b) official documents; (c) newspaper opinion and summaries of opinion; (d) tables and

statistics as to trade and money exchange; (e) opinions of moral and social leaders; (f) opinions of experts in international law and international relations; (g) the facts of history and their interpretation; (h) data as to conditions in Europe and the rest of the world; financial, political, social; (i) data concerning America's finances, exports, imports, treaties, supply of products for export; needs in the way of imports.

When facts have been collected that will support the contentions, they are then to be tested as to their logical consecutiveness, their logical coherence, their usefulness in making inferences. The following simple rules for briefing will make it easy to test the validity of inferences from one statement to another:

A. Be Logical. The logical form is made clear if, in reading *down* the brief, the contentions are connected to their support by the conjunction *for* (*because, since*). Also reading *down* the brief, the support should answer the question, How do you know? Reading *up* the brief, from the data to the contention, connection is made by the conjunction *therefore* (*hence, consequently*).

The simplest test of the validity of connection between reasons and inference in the brief is to throw the two connected assertions into a single predication. Suppose the brief reads, "War should be abolished, *for* war is cruel." Combine these two concepts into one predication: All cruel things like war should be abolished. Or, suppose the assertions are, "College life is dangerous to character, *for* many students go wrong at college." The essence of these statements is: If many students go wrong at college, then college is a dangerous place. Do you believe the combined statement is true? Is it a proper statement of fact as you see it? If so, then it is good reasoning *for you;* if not, then *for you* it is not good. Remember that what may look to you like perfect reasoning, may look to another person like nonsense.

Reasoning and logical connection, therefore, is good, so

far as its immediate usefulness is concerned, when the person who is passing judgment on it accepts its findings as true.

When you can read down the brief, then, by the use of the conjunction *for* or up by the use of *therefore* you have sound reasoning, as far as you are capable of discovering it, provided you get combined judgments that to you tell the truth and state it correctly. There is no test behind this; for you it is final.

B. Use only declarative sentences; reasoning is not possible without complete sentences.

C. Distinguish between *coördinate*, *subordinate*, and *superordinate* relations between statements. Coördinate statements in the brief are those that would logically be connected by *and*, *but*, *moreover*, *however*, *nevertheless* or any other coördinate conjunction. The three contentions on p. 238 are coördinate; for they connect with *and*. Subordinate statements are those that follow after *for*. Superordinate statements *follow* with a *therefore*.

The sentence, "The three contentions in p. 238 are coördinate, for they connect with 'and,' " will serve to illustrate the subordinate and superordinate relationships. The first statement "The three contentions on p. 238 are coördinate" is superordinate; the statement, "*for* they connect with 'and,' " is subordinate. Reverse the order and the two statements would connect in this way: "these two statements connect with 'and,' *therefore* they are coördinate."

D. Use letters, numbers, and indention to express proper coördination, subordination, and superordination, as illustrated in the following brief, developed from the proposition already stated, with its three contentions:

America must take a larger part in world affairs: *for*

I. America can give great aid to the rest of the world.
II. The nations of Europe are ready for American participation in their affairs.
III. It will be to the advantage of America to widen her world-interests.

By applying the principles just outlined, the second and third contentions may be developed in a brief after the manner of the following expansion of contention 1:

I. America can give great aid to the rest of the world; *for*
  A. She can furnish money and credit; *for*
    1. She is the richest nation in the world to-day; *for*
      a. Her accumulated wealth is the greatest.
      b. She has the smallest burden of debt to carry.
      c. Her wealth *per capita* is the greatest.
      d. She has the richest natural resources.
    2. She has the greatest gold reserve; *for*
      a. She now has as much as all Europe combined.
        x. Treasury reports show this.
    3. She is the outstanding creditor nation; *for*
      a. She was the chief lender of money during the war.
      b. She still has enough to lend credit with safety.
  B. America can furnish raw products; *for*
    1. She has a surplus of foodstuffs; *for*
      a. She raises more wheat than she consumes.
        x. This is shown by the report of the Trade Commission.
      b. She raises even more corn relatively.
      c. Her packing houses are filled with stored meats.
    2. She has a surplus of raw products for clothing; *for*
      a. The wool market is glutted.
      b. There is so much cotton that planters are restricting acreage.
      c. Leather is so plentiful that there is no market for hides.
  C. America can also furnish a moral example to the rest of the world; *for*
    1. Her record for generosity is unique among the nations and in history; *for*
      a. She has been the chief giver in times of distress; *for*
        x. She leads in Red Cross gifts.
        y. She gives more to famine, earthquake, and flood relief than any other nation.

b. Her treatment of Cuba is unique in history.
c. Her attitude toward the Boxer indemnity set a new level of national generosity.
d. Her entrance into the World War was characterized by unparalleled altruism.

2. Her statesmanship is on a higher plane; *for*
   a. It is more open.
   b. It is more direct.
   c. It is more responsive to popular will.
3. Her standard of living is higher than that in other countries.
4. Her example will be noted and followed; *for*
   a. Her influence leads outward to other nations; *for*
      x. The people of America come from all nations of the world.

When contentions II and III are so developed, a brief has been drawn from which the prospective writer or speaker can work in preparing his argument.

The Conclusion.—A properly-made brief always comes round in its conclusion to the point from which it started—to the proposition. Thus it makes a complete circle. The fact that it makes a circle shows that it is not necessarily a perfect outline for a speech or a composition; for it thus makes no progress beyond its starting point; it merely justifies the use of the proposition. It serves only to show the one who takes his stand on that proposition how firm is his footing. An outline, on the other hand, which sketches the presentation of the argument, may, and often does, begin at a point far away from the proposition, a necessity in practical argument found in the press and on the platform.

III. Proving the Assertion

The completed brief should contain all the links in the chain of reasoning which supports the assertion, and it can not be constructed, of course, until the writer has carefully considered his subject, the reasons available as material, and the application of these reasons to his purpose.

But the brief is only a preliminary step; after it has been completed, preparation must be made for presenting the argument; the proof sketched in in the brief must be assembled in full, the many details that go to support each subsidiary fact and assertion must be tested for their logical applicability. In all of this testing of materials and methods of argument the writer must be clear as to the nature of proof, to the kinds and the value of evidence, to the soundness of the reasoning process. The whole body of argument is made up of evidence and reasoning, and on the writers' ability to test the validity of these rests the value of his results.

The Nature of Proof.—Proof consists of the reasons which the reader or hearer can accept as establishing the truth of an assertion. The assertion itself is not proof, no matter how vehement it may be, or how often or generally it may be repeated. The only material of proof is evidence. When the truth of an assertion is not admitted, reasons, in the form of evidence, must be advanced in its support until the person to whom the argument is addressed is satisfied that the evidence is sound and sufficient. It is important to understand that there is no appeal from the audience, or the readers. They sit in judgment and they must be satisfied.

Kinds of Evidence.—*Direct or Testimonial Evidence.*—Evidence is of two kinds, direct or testimonial and indirect or circumstantial. Testimonial evidence consists of statements of fact or opinion by witnesses. Witnesses are any persons who have direct knowledge of the facts stated, or who have opinions acceptable for the purpose. If all men were able to observe with invariable accuracy, understand completely that which they observe, state exactly and fully what they observe, uninfluenced by interest or bias, then the testimony of witnesses, of authorities, could be accepted without question. Since men are not able to do these things, testimony is always open to question, and must be tested. No two witnesses of an accident will observe

the same details, tell the same story, or form precisely the same opinion about it. And if they did so, they would in all probability so express themselves as to convey distinctly different impressions to their hearers or readers.

The validity of facts as stated by witnesses may be tested by asking three questions. First, has the witness been in a position to obtain correct information, to know the facts, to understand the facts? Second, has he such a character as to inspire confidence in his statements? Third, is there any reason to suppose that he is in this matter biased or prejudiced? Compare in this respect the witnesses of an automobile collision, including the drivers of the two cars, an injured passenger, a traffic policeman at whose crossing the collision occurred, a pedestrian unacquainted with any of the participants.

The value of opinions expressed by authorities is subject to the same tests, and to others besides. It is necessary to know that the authority is trustworthy, having special knowledge of the subject, that he is truthful and honest, and that he is disinterested and unbiased. Since opinion is a matter of inference based on fact, it is also necessary to ask whether the authority can be relied upon to reason soundly, to be satisfied only with inferences properly derived. A further test of expert opinion asks whether the opinion is in accordance or at variance with any other expert opinions on the same subject. For experts differ, as the patient of any two doctors knows, and expert opinion, like any other, needs corroboration. The value and fallibility of testimony is vividly suggested by the following editorial paragraph:

> Thirty-eight persons positively identified a man in Chicago the other day as an accomplice in a swindle. He was lodged in jail to await trial. There, in the usual course, fingerprints were taken, and were found to vary entirely from those of the real culprit, which fortunately for the prisoner were on file. The man was thereupon taken to court and released, the judge calling the mistake the "most startling proof of human fallibility" he had ever seen.—*The Nation* (New York).

Indirect or Circumstantial Evidence.—All evidence which is not made up of the testimony of eye-witnesses or authorities is indirect or circumstantial. It always involves a process of reasoning by which inferences are derived from facts. Circumstantial evidence is not less but more in need of careful examination as to soundness than testimonial evidence, for it may be derived by erroneous processes, or the facts upon which the inferences are based may be unreliable, or both faults may be found in conjunction. To test the facts on which reasoning is based, the same questions may be applied as in the case of testimony. In order to test the validity of reasoning, it is necessary to know what the reasoning processes are, and what is the characteristic error.

"Logic is the name we give to the body of analysis of the process of reasoning in general, and is rather a general formulation of the rules of all proof and reasoned belief than a training in correct reasoning. Technical logic is to actual reasoning very much what grammar is to language: that is to say, its rules are abstracted from the study of the processes of careful and tested reasoning, as grammar is primarily a statement of rules seen to prevail in the speech of educated people. And as the way we learn to speak and write correctly is just by speaking as educated people speak and write, with formulated grammar to remind us and fix our memories, so the way we learn to reason correctly is by following or checking arguments, with logic to fix for us in condensed forms our recognition of the nature of all processes of argument." [1]

All reasoning is divided into two general classes, induction and deduction. By means of induction an observer brings together a number of instances and from them formulates a general law. Observing that athletes at a large number of universities have been violating the amateur rules by playing ball for money, one might formulate a general law to the effect that college athletes generally do not loyally

[1] Robertson, J. M., *Letters on Reasoning,* p. 8.

observe the amateur rule. If that law is then used to argue that, since athletes generally are violating the amateur rule, those at some particular university are open to question, the method of deduction is applied. In induction the means of proof are particular facts; in deduction the means of proof are existing laws.

Under these two heads all forms of reasoning have been analyzed and classified.[1]

Inductive Reasoning.—Argument by the method of induction falls into two principal classes, argument from example and argument from causal relation. Argument from example, which reasons from one or more specific instances to a general conclusion, is in turn made up of two kinds, generalization and analogy.

Argument from causal relation is based upon the fundamental idea that everything—idea, fact, or event—stands in the relation of cause or result to some other. Under this head arguments are from effect to cause, or from cause to effect, or by a combination of the two, from effect to effect.

In arguing by induction, absolute proof may be obtained only by examining every instance covered by the general statement. But in practice it is usually impossible to examine every instance, and we deal, therefore, with conclusions based upon a sufficiently large number of what we regard as representative examples of their class to afford what we regard as a safe generalization. After having experienced half a dozen final examinations, each of which seemed to him an unfair or inadequate test of his knowledge, a stu-

[1] A simple and convenient classification, which with modifications we shall adopt here, is that of Mr. W. T. Foster, whose *Argumentation and Debating* is an excellent textbook on the subject.

Inductive argument includes:
- I. Argument from example.
  - A. Generalization.
  - B. Analogy.
- II. Argument from causal relation.
  - A. Argument from effect to cause.
  - B. Argument from cause to effect.
  - C. Argument from effect to effect.

Deductive argument is summarized in the syllogism.

dent may conclude that "All final examinations are unfair or inadequate tests." If consultation with other students reveals many other examples, and no exceptions, the generalization becomes increasingly safe: the wider the range of the examples, as regards the types of courses, types of instructors, types of students, and types of examinations, the safer the generalization. Absolute proof would require the scrutiny of every instance. A single exception would weaken the force of the generalization unless it could be clearly shown to be an *exception*. There is good logic back of the adage "The exception *proves* the rule," and advantage may be gained from the single departure from the usual. It is therefore a wise precaution in using this method to look not only for additional instances, but to make special effort to find any exceptions that may exist. The discovery of one or two examinations that were fair and adequate tests does not invalidate the generalization, but every added exception weakens it. Generalizations may be tested by inquiring: (1) whether the relative number of observed instances as compared to the unobserved is sufficiently large; (2) whether the observed instances are fair examples; (3) whether we can be reasonably sure that there are no invalidating exceptions; and (4) whether it is highly probable that such a generalization is true.

An argument from *analogy* is an inference that if two things resemble each other in some particular, they also resemble each other in some other particular, known to belong to the one but not known to belong to the other. No form of argument is more often used, is more superficially effective, or more in need of careful testing and of the support of other forms of evidence. Analogy moves from particular to particular, and does not require consideration of the operating principle by which they may be connected. For that reason, among others, the method is easily grasped and is effective, affording, as it does, the easiest road from the known or admitted facts to the unknown or new conclusion. An excellent example of the use

of analogy is found in this paragraph from Lincoln in reply to persons who complained that the war was going too slowly.

"Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you had put it in the hands of Blondin, the famous rope-walker, to carry across the Niagara Falls on a tight rope. Would you shake the rope while he was passing over it, or keep shouting to him, 'Blondin, stoop a little more! Go a little faster!'? No, I am sure you would not. You would hold your breath as well as your tongue, and keep your hand off until he was safely over. Now, the Government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over."

To be effective, the points of resemblance in an analogy must outweigh the points of difference; that is, the things compared must resemble in *essential* particulars; differences in other particulars do not matter. Analogy becomes more effective as argument if it can be shown that what is true in the analogous case is even more true in the supposed case in question. It must in all cases rest upon facts that are really true. The critics to whom Lincoln spoke would have no doubt that Blondin would do the best he could; the source of their uneasiness lay in the question whether the government were really doing the best it could. The force of the analogy here is telling, but it is greatly strengthened by the expert testimony of Lincoln that the government *was* doing the best it could. One of the chief values of analogy is that it is prolifically suggestive of inferences; these inferences, before they can be accepted, usually need to be verified by other kinds of argument.

Argument from *causal relation* rests upon the assumption that every fact or event can be attributed to a cause or causes, and that known causes, operating without interference, will produce certain effects. It is a generally accepted theory that nothing happens without sufficient cause, that every phenomenon of existence has a causal connec-

tion with some other phenomenon. The task of one involved in argument is to find out and exhibit that connection. If the starting point is known effect, then the argument aims to find an unknown cause that could have produced the effect, and to prove that no other cause could or did produce that effect. When certain movements were observed in the motion of some solar planets, astronomers argued that they could be caused by the presence of another planet, and by nothing else, and that this unknown planet really existed. In this case the reasoning was verified by the subsequent discovery of the planet. When an unusually large number of students fail in their studies, what is the cause? In this, as in most cases, there may be many causes. The examinations may have been more difficult than usual; the students as a whole may have been less well prepared, or more distracted by "activities." Only an examination of all the facts available and a judicious balancing of their bearing can answer the question. There are usually many links of causation. For instance: More students failed than usual because they were less well prepared for their examinations than usual; they were less well prepared because they had not the knack of serious study; they had not this knack because of habits acquired directly or indirectly from army life during the war; and so on. How far to go in search of causes depends on the immediate purpose of the argument. In all arguments of this kind, it is well to take care that the facts are clearly established, that the effect could have been produced by the probable cause, and, if possible, that the removal of the cause has been followed by the cessation of the effect.

As in arguing from effect to cause, so in arguing from cause to effect, we proceed from the known to the unknown. In the former we look from the known present, usually, to the unknown past; in the latter we look from the known present to the unknown future. Reasoning from cause to effects is generally used in attempting to account for crime by discovering motives lying back of the deeds; but even

in such cases, the point of view is that of one who tries from hypothetical facts which he considers as a cause to reason out a logical result or effect. The special value of this kind of reasoning lies in its service as handmaiden or substitute for prophecy. Upon it, systematically applied, rest our weather forecasts, crop estimates, and in fact the great body of our daily thinking, whether routine or scientific, by which we view the future in the light of past experience. It is necessary in arguing from cause to effect to show the probability that the cause could produce the effect, that nothing intervened to prevent the issue of the effect from the cause, and that no other causes were operative. This method is never absolutely conclusive, for no matter how carefully the evidence is arranged to show that a certain result must follow a given cause, the certainty of such an issue cannot be established.

Arguing from effect to effect is only a telescoping of the two preceding methods, by which the reference from an effect to a cause, and from that same cause to another effect, is abbreviated. Thus, when it is said that tomorrow is likely to be a rainy day because there is no dew on the grass tonight, the reasoning is from the effect, a rainy day, to a cause, certain atmospheric conditions; then from that cause to another effect, absence of dew.

While the means of discovering causal relationships among phenomena are being considered, we should state briefly the five conventional methods as set forth by John Stuart Mill and known as Mill's Canons. Although always explained as five, they are all encompassed in the first two, those of Agreement and of Difference.

The first canon is that of *agreement*. "If two or more instances of the phenomenon under investigation have only one circumstance in common, the circumstances in which alone all the instances agree is the cause (or effect) of the given phenomenon." If the various cases agree only in the presence of the phenomenon and its assumed cause, the assumed cause is the probable cause. There always remains

the possibility that there may be some other, unobserved, cause. Five students are simultaneously and similarly affected by acute digestive trouble. They all board at different places, have had no meals together, and their several boarding places do not have a common source of supply of any one article of food. It is discovered that all five bought drinks at the same soda fountain within a short time of each other on the morning of their trouble. The logical inference is clear.

The second canon is that of *difference.* "If an instance in which the phenomenon under investigation occurs and an instance in which it does not occur have every circumstance in common save one, that one occurring only in the former, the circumstance in which alone the two instances differ is the effect, or the cause, or an indispensable part of the cause, of the phenomenon." Since all the circumstances can be controlled in the application of this method, it is largely used in experiments, by which cause or effect is determined with practical certainty. Two plots used for crop experimentation are planted to corn. All the conditions are precisely similar except that one plot is given a treatment of ground limestone and the other is not. The one produces one-fifth more corn than the one not treated. The difference in production is the result of the difference in treatment.

The third canon is that of the joint method of *agreement and difference.* "If two or more instances in which the phenomenon occurs have only one circumstance in common, while two or more instances in which it does not occur have nothing in common save the absence of that circumstance, the circumstance in which alone the two sets of instances differ is the effect, or the cause, or an indispensable part of the cause, of the phenomenon." This method really consists of two applications of the method of agreement, and is by some called the double method of agreement. Its results are more probable than those of the method of agreement, but fall short of certainty.

The fourth canon is that of *concomitant variations.* "Whatever phenomenon varies in any manner whenever another phenomenon varies in a particular manner is either a cause or an effect of that phenomenon or is connected with it through some fact of causation." If the price of meals decreases in a given community whenever the number of boarding houses increases, and increases when the number of boarding houses decreases, there is probably a causal connection between the number of boarding houses and the price of meals. This method is generally used in the study of social, political, and economic problems involving the use of statistics. The conclusions reached by it are not absolutely certain.

The fifth canon is that of *residues.* "Subduct from any phenomenon such part as is known by previous inductions to be the effect of certain antecedents, and the residue of the phenomenon is the effect of the remaining antecedents." That is, when such causes and effects as are known to be related to each other are cancelled, any such as remain are probably related to each other. A person listening to an orchestra hears a strange sound and also sees in operation an instrument with which he is unacquainted. If all the other sounds heard are assignable to known instruments, it is reasonable to relate the strange instrument with the strange sound.

Deductive Reasoning.—Deductive reasoning applies general laws to particular instances and is therefore the opposite of generalization. It reverses the process by which a large number of instances are used to establish a general rule, and uses the rule thus established to prove something about a particular instance. Through the observation of all known kinds of religion we may derive a generalization to the effect that all religions are beneficial to mankind. A person who has just become aware of Shintoism may wonder whether such a religion is a beneficial institution. His reasoning, in the typical deductive form, would be a syllogism:

All religions are beneficial to mankind.
Shintoism is a religion.
Therefore Shintoism is beneficial to mankind.

The syllogism is made up of three parts, each part a proposition. One proposition is the general law, another is a statement that the specific case comes under the law, and the third is the inference derived from the first and second. The statement of the law is called the *major premise*, that of the particular case is the *minor premise*, and the inference is the *conclusion*. All deductive argument can be reduced to this form, and when so reduced can be tested for validity. It is possible to question the validity of either premise, or of both, or of the conclusion. But since the premises have been derived by induction, we are now concerned only to know that the premises are correctly stated, and that the conclusion is correct. The major premise, to be correct, must not only be true, but must also be a universal law which includes all members of the class with which it is concerned. Any number fewer than all religions would not do in our syllogism. The minor premise, if it is positive, must assert something about a member of the class covered by the major premise. In our case, the minor premise asserts that Shintoism belongs in the class "religions," and is therefore correct in form. If the minor premise is negative, it must exclude its instance from participation in the thing asserted of the subject of the major premise. Thus,

All religions are beneficial to mankind.
Anarchy is not beneficial to mankind.
Therefore anarchy is not a religion.

When either premise is negative, the conclusion must be negative. When both premises are negative, no conclusion is possible. The complete syllogism must contain not only three propositions and only three; it must contain three terms, and only three, called the major, middle, and minor terms. The major term is the predicate of the conclusion; the middle term is the term not included in the conclusion;

the minor term is the subject of the conclusion. In our original syllogism, *beneficial to mankind* is the major term, *religion* is the middle term, and *Shintoism* is the minor term. It will be noticed that each term is used twice. In ordinary usage, deductive reasoning is usually expressed in abbreviated syllogisms which are called enthymemes. To test the soundness of an enthymeme it is only necessary to supply the missing proposition and treat the whole like any other syllogism. Study of the syllogism may be pursued to great lengths; the few facts and rules here presented afford a minimum but sufficient guide to its use in the testing of deductive reasoning. A final word of warning is necessary. All words in the syllogism must have precisely the same meaning each time they are used. Loose or figurative use of words will lead to incorrect conclusions. For example:

> Everything that is intoxicating should be avoided.
> Some music is intoxicating.

The conclusion to be drawn from these premises may be true, but not for the reason suggested by the syllogism.

Fallacies.—A fallacy in argument is an error due to mistakes as to fact or to fault in the reasoning process. It is impossible to classify all errors likely to arise in argument, or to provide in brief a system by which all arguments may be tested. The most that can be done here, perhaps, is to urge a critical and exploring attitude of mind towards both facts and inferences, and to mention a few of the most common sources of error. It is customary to dwell mainly on errors of reasoning. Errors of fact are at least equally responsible for prevailing mistakes in our arguments and conclusions. "A careful process of reasoning," says J. M. Robertson, "may be left practically useless or misleading because of the reasoner's failure to note some essential facts or data. It would not, perhaps, be too much to say that the majority of men's errors of opinion proceed rather from wrong or insufficient information than from fallacy of inference. When I reflect on the nature of great masses

of the didactic literature of the past, now admittedly superseded, it seems to me to wear a certain uniform air of confidence in error; and while the confidence has to be set down as the besetting sin of humanity, the error comes at least as often from wrong testimony, traditional or otherwise, as from illicit reasoning. Education of the reason, then, is likely to involve no less a vigilant scrutiny of testimony than a scrupulous regard to inference." [1]

The first step, then, in safeguarding against error in argument is a careful examination of fact, both as regards one's own observation and as regards the observations of others received in the form of testimony. Something has already been said as to sources of error and tests to be applied in testimony. We all need to apply these tests to ourselves, to take stock, candidly, of our weaknesses in observation, memory, and reasoning, and do what we can to overcome them and to avoid their consequences.

The second step is to define all terms used. This matter of definition is insisted upon elsewhere; it can not be too often repeated, that clear definitions are absolutely essential to sound argument.

The third step, the detection of errors of inference, has been considered in connection with the various types of argument, and tests and remedies have been suggested for hasty or unwarranted generalization, for false analogy, and for error in the various types of causal induction, and in inferences made deductively. Two forms of fallacy may be given separate consideration here, because they occur frequently and are not clearly covered in the preceding discussion. These are the fallacies of *ignoring the question* and *begging the question.*

Ignoring the question consists in substituting for the conclusion to be proved some other proposition more or less nearly or apparently related to it. The error is sometimes due to confusion, sometimes to deliberate intent to divert discussion from a weak case to a stronger one. A clear

[1] *Letters on Reasoning,* p. 17.

understanding of this fallacy and of begging the question is important not only to keep one out of pitfalls, but especially as an aid in refutation, which consists largely in detection of fallacies. The question may be ignored in any one of several ways. One is that of shifting from one point to another. A student reprimanded for poor spelling avows that he "never could spell." Being assured that congenitally poor spellers have been cured by vigorous applications of study, he doubts whether so unimportant a thing as spelling is worth the time. When hard pressed on that point, he recalls that his father was also unable to spell correctly. The question is also ignored when the character, belief, profession, or conduct of an individual is used to support or attack a general proposition, as when a man on trial for murder is charged with being a communist, or as when in arguing whether Mooney should have a new trial, one disputant says of another, "It may be gravely questioned whether he is a desirable member of the faculty of the Harvard Law School, and whether his true 'spiritual home' should not be in his native country, Austria." This is called *argumentum ad hominem.*

Appeals to tradition, prejudice, or passion constitute another form of ignoring the question. Distinction should be made at this point between such appeals when used to counteract opposition and put an audience in a mood to hear argument, and the substitution of such material for the argument itself. The latter is both bad argument and bad ethics.

A common variety of this fallacy is that of confusing the issue or arguing on some other question than the one under dispute. For instance, much of the opposition to the League of Nations was expressed in disapproval of a "supergovernment" which the League, according to its proponents, was not. Much argument has been used in the discussion of a soldiers' bonus or "adjusted compensation" to prove that the nation owes the soldiers a debt,—which no one questions. Closely related is the fallacy of supposing that

the failure of an argument tends to prove the opposite conclusion. To attempt to prove a proposition by arguing that the opposite cannot be proved is to ignore the question.

A familiar fallacy arises from misuse of the *dilemma*. The dilemma divides a concept into two parts, as when we say that John is either guilty or not guilty. Fallacies arise when the two "horns," as the alternatives are called, do not cover all possibilities. In arguing that the stimulus of honors in college is useless, it may be said: "If a student likes his studies he needs no stimulus; if he dislikes them no stimulus is effective; therefore stimulus is either unnecessary or useless." The student may be indifferent, and the stimulus may remove the indifference.

Begging the question means assuming as true something that must be proved. Two of the most common ways in which this fallacy is committed are by using question-begging words and by arguing in a circle. "Engineers should not be required to waste their time in the study of literature" suggests a somewhat familiar state of mind and a logical confusion. That they will "waste their time" should they study literature of course requires proof; "waste" is a question-begging word. "The unfair practice of giving examinations should be abolished," and "Our immoral modern dances are injurious to the character of those who engage in them," illustrate the familiar method of begging the question by "calling names" instead of arguing. Professor Hill illustrated this fallacy by telling the story of a woman who, on seeing a very small dish, said to a child, "That must have been a little wee bear's dish, it is so small," and then added, "He must have been smaller than we thought, mustn't he?" Mr. Foster quotes Felix Adler: "A manufacturer standing near the furnace of a glasshouse and pointing to a procession of young Slav boys who were carrying the glass on trays, remarked, 'Look at their faces, and you will see that it is idle to take them from the glasshouse in order to give them an education; they are what they are, and

will always remain what they are.'" [1] Students raising funds for a stadium argue: A stadium to seat seventy-five thousand is needed, for (a) the number of persons attending games long ago outgrew our present equipment; (b) the attendance at games has recently increased greatly; (c) a large stadium will greatly increase the attendance.

IV. Presenting the Argument

Outlining for Presentation.—The brief serves its purpose when it shows the writer of arguments how valid is his reasoning. Although in some cases the brief is an ideal outline for presentation, usually it will serve as an outline in the writing of the argument only when the reader or listener because of duty or self-interest is so keenly alert to catch the drift of the argument that he can be relied upon to read or listen no matter what order of composition is offered.

The chief problems in making the outline are those already discussed in the chapter on exposition, and what has been said there should be fresh in mind. With what shall argument begin, with what continue, and with what close? There is no fixed order, no patent arrangement that will work automatically. Nothing but an intimate knowledge of one's readers and then good judgment in applying the knowledge, can insure success. Yet there are guides that offer aid in solving the problems. These guides are found in the human situation existing between the writer and his readers. The writer is trying to induce the reader to do something at his bidding. There are wise ways of trying to guide people, and there are other ways that are not wise at all. Only where there is actual compulsion, as when a father "induces" his son under penalty of pain or displeasure or an instructor commands attention of students through fear of consequences, can the speaker or writer ignore the wishes and feelings of audience or reader. At other times he must

[1] *Argumentation and Debating*, p. 212.

reckon on their feelings, their attitudes, their whims and prejudices.

The simplest way to state the necessities for good outlining of argument is to say that an outline should always go from the known to the unknown, from the accepted to the unaccepted, from the level of feeling at which an audience gathers or a reader sits down to read, on through to such feelings as the writer or speaker can induce, moving always by safe and easy stages. The following few general rules will be of service:

1. When the general purpose is to *inform,* be especially careful to begin with the known and avoid breaks in clearness and coherence. Focus on logical consecutiveness of ideas.
2. When the general purpose is to induce a *change of mind,* avoid logical breaks, but begin at a point where the reader's interest, or emotional tone, is favorable, and then change emotional tone only as the reader will follow from one to another similar in character.
3. When the general purpose is to induce the reader to *take a visible stand* on an issue, to commit himself openly, then the argument must of course be plainly logical, going from the known to the unknown, but it must also be diplomatic, going only from the approved to the less approved, from the readily accepted to that accepted more hesitatingly, from the belief that the thing should be done to the desire to get it done.

The outline that will serve best will be a series of declarative sentences like those presented in Chapter II, arranged according to these principles. With the brief as a guide to reasoning and as something of a storehouse of contentions and facts, the task in outlining is (1) to devise topic sentences that taken as a whole neatly summarize the case, then (2) to arrange them in the order of most effective diplomacy, and (3) to connect them by link words as evidence of coherence. After this the actual making of an argument is nothing more than the familiar task of developing topics into properly constructed paragraphs.

Presenting the Argument.—When the material is organized and ready to be given final form, the actual pre-

sentation of what is to be offered in support of the proposition and the contentions offers its own problems. In argument more than in other forms of writing, much depends on the human relations between the writer and the reader. How does the reader feel toward this or that topic statement? What would be his attitude if it were offered to him point blank?

There are only three answers to this question. He would be favorable, or undecided, or opposed. These three attitudes toward the topic statement determine how each topic must be developed. They represent three different moods, and must be developed by three different methods, those of impressing, of instructing, and of conciliating. The three are easily, and customarily, combined in any argument of considerable scope.

The Method of Impression.—The method of impression is used when the readers are favorable. A large portion of written argument and public address is made up of material already known and believed by the reader or audience. To assume that all writing, especially argument, is for the sole purpose of enlightening and setting aright the uninformed is erroneous. Much of it, of course, is done for this fundamental purpose. But also much of it, in sermons and in political addresses, for instance, is done to strengthen existing beliefs, to review the grounds of opinions firmly held, to impress with the value or desirability of accepted ideas and opinions. In such a situation it is customary to use what is called the "impressive" method, which brings to bear upon the reader or hearer familiar and intimate memories devised and selected to impress him with what has lost significance. It is the application of this method that most often brings narration and description into the service of argument. It utilizes every kind of human interest; it gives variety by mingling with sober reasoning the relief of lively narrative, of concrete images in description, of emotional experiences in life and literature.

The Method of Instruction.—The typical attitude of a reader towards a topic statement is that of inquiring open-mindedness. It is to be supposed that everyone desires to know the truth, and that to know it is to accept it. Such readers are in a mood to question; they want to know, they desire to be shown; they face a problem and wish it solved. The business of the one who presents an argument in such a case is to give instruction. This is a matter of reasoning. The processes of reasoning, which are discussed elsewhere in this chapter, may be summed up to include: defining terms, generalizing from instances, drawing analogies, elucidating causes, and predicting results.

So when a writer believes that his readers need enlightenment on the point of a topic statement, his best course is to apply the method of logic. Having looked to the logical soundness of his argument he can then apply one other device that is very effective in solving problems, the use of competent authority. The testimony of authorities is valuable only if it bears directly on the topic assertion and actually supports the contention. Many writers make the mistake of thinking that because they use the name of a great man or a prominent authority they are helping their case; but all too often they quote that which does not directly support their contention. At this place the brief will help to determine whether a quotation lends assistance in the proof of the point. Does it make sense when connected by *for* or *because?* This is the final and conclusive test.

In its strictest form the method of instructing follows the order of the brief. It indicates the relations of material by such obvious devices as first, second, third, and makes careful use of conjunctions, especially *for* and *therefore.*

The Method of Conciliation.—The third attitude a reader may assume toward a topic statement is to be opposed to it. If a man makes a statement and another person flatly opposes it, the issue almost inevitably becomes personal. The

typical case is of two men arguing politics or religion. They start in with preconceived notions, minds set, each determined to put the other down. All this is highly personal, emotional, of the very essence of self-defence or self-expression. In such a situation the appeal to "pure" argument, to dispassionate reasoning which is above emotions or beyond personal wishes and vanities, must be made with much allowance for the human personal element. The only kind of argument then available takes account of the personal feelings of the one to be convinced. Here we come to what is commonly called "persuasion," that form of argument or appeal which especially devotes itself to taking account of personal attitudes and feelings.

The two safest ways to support a topic that is opposed by a reader or listener are either to refer the case to an authority so well accepted by both parties to the dispute that they will have to agree on what he says, or else to lessen the bias, the resistance, the hostility.

Overcoming Opposition by Citing Accepted Authority.— Obviously when two men dispute, the easiest way to settle the controversy is to call in an umpire or referee; to refer it, as it were, to a court for adjudication. Whenever two disputants as to the truth of a point can find a judge whose authoritativeness they agree upon, they can secure a prompt solution of their problem—provided they are really willing to accept his judgment as final.

It is imaginable that two good Republicans can get into an argument over party policy and agree to find what Roosevelt said on the matter and accept that. If they are both good sportsmen, the debate is closed; if not, it probably starts all over again. Or two Methodists might be opposed as to church doctrine, and agree to accept what John Wesley said in the matter. Similar cases can be conceived, and are just probable enough so that it pays to follow the rule—in case of opposition turn first to any possible accepted authority agreeable to both contenders.

The use Lincoln made of the authority of Washington

could easily overcome the hostility of those who admire the great Virginian:

> Again, George Washington, another of the "thirty-nine," was then President of the United States, and as such approved and signed the bill, thus completing its validity as a law, and thus showing that, in his understanding, no line dividing local from Federal authority, nor anything in the Constitution, forbade the Federal Government to control as to slavery in Federal territory.

The same authority has been used and misused to settle countless arguments over the League of Nations and the Treaty of Versailles.

Overcoming Opposition by Lessening Hostility.—When readers are opposed to given ideas, they are practically certain to find themselves opposed also to the *person* who presses those ideas. It is not safe to believe that a man and his convictions are separable. Our beliefs are a large, intimate, and important part of us all. Very real effort is required to make one feel well disposed toward a man whose ideas one strongly opposes. Only the most urbane and sweet-spirited can do so to any great extent.

So in presenting a topic to which the readers or listeners are opposed, there is a matter of personal disagreement to settle. Until this conflict is settled, the argumentative ideas and purposes are given no chance to establish their influence; the opponents only steel themselves against everything said. If you can name a prominent politician—a United States Senator, for instance—whom you especially dislike for his political views, you will discover that you have little regard for his ideas on religion, on social conduct, morals, standards of living. If you dislike him deeply enough, you will even regret to know that he agrees with you in any way; you would rather be always on the "other side" from him. *Vice versa*, a man whose ideas of religion you admire deeply can carry his influence over into his utterances on politics, morals, or social customs. So influential is this personal relation between speaker and listener, writer and

reader, that it necessarily—although unfortunately—colors all our dealings with argumentative topics.

To obtain a favorable reception for a topic opposed by its hearers or readers it is necessary:

1. To gain the good-will of readers or audience.

2. To establish the writer or speaker as an authority himself.

In reality the gaining of good-will is only another way of using authority as the basis for argument; for by virtue of good-will the speaker or writer can set himself up as an authority. Once let him break down the opposition and hostility to him and his ideas, he can so ingratiate himself with his hearers that they are willing to take what he says as truth, merely because he says so. All public speakers rely upon this kind of personal allegiance, this acceptance of the personal self; writers work studiously to get themselves accepted as worthy to command the attention of others. The writer or speaker and his ideas cannot be entirely separated; they are one with each other.

There are many things a speaker or writer can do to gain this good will and authoritativeness. They are what is commonly called the "persuasive" part of argument. They are in effect the means taken to commend the writer or speaker so thoroughly that the bars of opposition are broken down and he is accepted as one telling the truth. If an audience once put their approval upon a speaker, he can go far in leading their thought into channels prearranged by him. The man of crooked intentions and wicked purposes can lead them far astray by this device; but just as surely can the man of honesty and high purposes lead them into the light.

Of the many ways in which the skilful writer or speaker can obtain a fair hearing for unwelcome argument, the most important may be summed up under a few heads. In the first place the occasion or reason for the discussion may afford an opportunity for coming into friendly and uncontentious contact with the readers or hearers, espe-

cially, of course, on occasions of spoken discourse. In the second place, effective reference may be made to the readers or auditors, as well as to the one addressing them, that will help towards establishing sympathetic communication. There is not necessarily anything questionable in referring in complimentary terms to the "gentle reader" or the intelligent audience. Good writers and effective speakers do so repeatedly. It is only when the device is used in a clumsy or insincere manner that it becomes ineffectual or ridiculous. Of a piece with this method is that of casual reference to the way the writer or speaker happened to choose his subject, or to become interested in it. The addresses of Huxley well illustrate how natural and effective such an introduction may be made.

A third method is to begin with a discussion of facts upon which the writer and his readers can agree. Subjects are not likely to be argued if they have only one side; the writer strengthens his own case by indicating his familiarity with the other side, and his acceptance of much in common with his opponents. A study of the writings and speeches of Lincoln will reveal a wealth of illustrations of this method. In the fourth place may be mentioned those introductions which reveal the writer or speaker as a person of courtesy, honesty, broad-mindedness, sympathy, and understanding. A very large part of what passes for good argument rests on a basis of confidence in the integrity and wisdom of the writer or speaker. Anything which helps to establish that basis is a legitimate argumentative practice. Sincerity, genuine and manifest, gains a hearing with even unfriendly readers. An understanding mind, keen to sense human needs and aspirations, goes far to establish a writer's credit. Above all in effectiveness is evidence of a disposition to play fair, to be candid, just, or generous in maintaining one's point of view in argument. This list may be concluded with a word about a fifth means to assured understanding, the way to establishing a prestige due to the possession by the writer of unusual learning, culture, special knowledge,

or other attribute, coupled with good taste and a knack for observing the proprieties. This means is open to abuse, and when abused leads to many absurdities. A man learned in one field of knowledge is not necessarily an authority in others. The unscrupulous person may make use of the fallacies involved in popular failure to observe this limit to the authority of learning, but the skilful controversialist can with propriety help to gain acceptance for his ideas by establishing his prestige in the minds of his readers.

The counsel given in the last few paragraphs must be taken with caution and discrimination. The best recommendation for any cause is sound reason and real evidence in its support, and no argument not based upon that kind of reason and evidence is worthy of consideration. The measures here sketched by which the readiness with which argument is accepted may be increased presuppose a foundation of sound reason and an honest sincerity of purpose. But in all matters of communication the way in which the thing is done counts heavily. Ideas by themselves, considered apart from human beings, do not exist, and can have no effectiveness of their own. For speech or writing, an idea must be conceived in the right way and uttered in the right manner. It is quite possible for the novice in argument to attempt to be tactful and turn out to be crude, to try to be ingratiating and seem to be conceited, to display learning and seem to prove himself a prig. There is no ultimate perfection in argument; but in no other kind of writing does so much depend on every step in the process of communication, from the first concept to the selection of the final word to express the finest shade of meaning in the most tactful way.

Informal Argument.—Thus far, argument has been considered in its larger aspects, in which a proposition is analyzed, issues are selected, proof is assembled and tested, and the presentation is adapted to the occasion and the audience or the reader. All these steps or processes, together with an understanding of the processes of reason-

ing, are essential to good argument; they underlie all argument, however brief and simple, or long and complicated. The processes are to be illustrated only in the longer argument; but by most persons they will be applied only in part in the informal arguments of every day. The student should not be misled by the term *informal*. It does not imply a less rigid requirement of reasoning or a less careful adaptation of the proof to the occasion. It only means that usually we do not marshal a complete array of reasons to prove our assertions, or arrange them in accordance with an elaborate plan.

Informal argument is usually incomplete, simple, and brief. All that is required, or permitted, in most cases where informal argument is employed, is that the assertion to be argued shall be clearly put and that one, or at most a few telling reasons or facts, shall be advanced to support it. No thoroughgoing attempt is made to introduce the clash of opinion, to define the issues, to grant this, admit that, and to fortify against opposing opinion. Formal argument usually takes place between parties who have good reasons on both sides for going to the bottom of the question and who agree, expressly or tacitly, to "see the thing through." Not so in informal argument. The point at issue must be inserted when and where it may be, to make a single impression, help to establish a new point of view, fortify a wavering conviction, or revivify a firm one. The salesman has but a few moments in which to tell his customer why a commodity is desirable; a writer of advertisements has but limited space in which to convince the public that since his flour is to be used some time, it might as well be bought today. The editor knows that he can command but a few moments of his readers' time. Even the minister, nowadays, finds it inexpedient to develop his arguments at length.

When brevity is a leading requisite, abstruse and complicated discussion is obviously out of place. The everyday argument must be simple, so that the reader or listener may get its bearing easily, without great tax on his at-

tention. He will not work his way through a long, complex, learned editorial, article, or letter, or listen responsively to the salesman or the vote-seeker who makes listening a task. Even if leisure and good-will were offered, the skeleton is lacking on which to build an intricate body of reasoning. So much of proof as is offered must bear clearly and directly on the idea that it supports. Not that all must be done obviously; subtlety and suggestion have their function here, as in any other discussion, but they must be subordinated to the immediate aim.

For the same reason that it should be simple, informal argument should be brief. Only so much matter should be presented as will be acceptable to the reader or listener who has no intention of going thoroughly into the subject at the time. Even the editor who argues a large political question does not attempt to present the whole case. Instead he makes one or at most a few points in favor of his theme; other points he brings out in later editorials. By that means, aside from the advantage to be obtained by bringing the subject frequently before the reader, he gains a hearing from those who would not read several consecutive columns of argument.

The short, simple, and incomplete informal argument requires great care, however. When we are allowed five minutes in which to present a case to a client, a prospective employer, or a judge, we exercise every possible care to select only those items for discussion which will best serve the one purpose we have in mind. So in these informal bits of argument. Out of all that might be said, the best must be chosen. Usually the assertion, which in formal argument is called the proposition, should be clearly expressed as the topic sentence. It may come at the beginning, or at the end, or at both. If but one argument may be advanced, as is often the case in editorials, that one should be chosen which is unquestionably sound and will be most telling. If it is necessary to give detailed facts, these should be as much simplified as possible in the manner of presenta-

tion. Other things being equal, statistics should be avoided; when their use is necessary, they should be put in readable form.

For readableness, which is always welcome in any writing, is essential to informal argument. Often the point can best be made by the use of illustrations, or by the narrating of incidents in such a way as to imply the intended significance. These and other means the ingenious editor, for instance, will employ in a brief informal argument to give the reader of editorials a start in the desired direction and leave him to complete the journey as if on his own volition.

Naturally the element of persuasion, the emotional appeal, plays in this form of writing a larger part, proportionally, than in the more formal type. And the tone may be more intimate and friendly. Yet a tone of authority must be there, so skilfully used as to catch the reader's favor without raising a doubt as to the author's right to assert with conviction. What is said must be so sound, so firm, so conclusive, as far as it goes, as to make the reader feel that the writer, given time and room, would offer a complete and convincing presentation of the whole case.

Exercises

1. Make a list of topics on which you have heard your associates arguing. Phrase propositions for these arguments, and list the reasons advanced pro and con.

Clip and paste five short argumentative editorials found in current newspapers or periodicals. Note the expository, descriptive, and narrative elements in each, if any, and consider the contribution that these make to the argument.

Find five similar articles which are primarily explanatory, but which produce the effect of argument.

Examine five advertisements for argumentative assertions and list the reasons advanced in their support.

2. Find or frame propositions for the specimens of argument in Appendix B; also for those in *College Readings in English Prose,* pp. 232-339; in editorials and articles in current periodicals.

Define the terms in the foregoing propositions in such a way

as to satisfy those who are favorable to and those opposed to the propositions.

Define the italicized terms in the following propositions and point out the effect of definition on the validity of the argument.

(a) A high protective tariff promotes *nationalism.* Domestic trade *draws the citizens of a country together,* while international trade is *cosmopolitan* and *tends to separate them.*

(b) We ought to have a *big* navy regardless of what any nation has, because a big navy is necessary to insure the *respect* of other nations and so prevent war.

(c) Examinations are unjust because they force the student to *cram.*

(d) If you are *democratic* you will say "Hello" to every one you meet on the campus. If you are *loyal* you will support the teams with your presence and cheers.

(e) There are many adequate answers to the arguments for an open Sunday. One of them is that this is a *Christian* country established upon Christian traditions and Christian principles. The responsibility is upon us, therefore, to maintain these principles and traditions against the attacks of *foreigners* and others who have no respect for our traditions.

Consider the use of definition in the following argument and find similar examples:

Tom Jones raised the question can any honor exist independent of religion.

Square answered that it was impossible to discourse philosophically concerning words till their meaning was first established: that there were scarce any two words of a more uncertain signification than the two he had mentioned: for there were almost as many different opinions concerning honor as concerning religion. "But," says he, "if by *honor* you mean the true, natural beauty of virtue, I will maintain it may exist independent of any religion whatever."

Thwackem replied, "When I mention *religion* I mean the Christian religion; and not only the Christian religion, but the Protestant religion; and not only the Protestant religion but the Church of England. And when I mention *honor,* I mean that mode of divine grace which is not only consistent with and dependent upon that religion, but consistent with and dependent upon no other."

3. What issues would you raise in arguing the following propositions, either in their present form or in your revision of them?

(a) American soldiers in the Great War should be given "adjusted compensation" by the Federal Government.

(b) Coeducation should be abolished in state universities

(c) Fraternities are undemocratic.

(d) National prohibition in the United States is a failure.

(e) The United States should grant freedom to the Philippines without delay.

(f) Every college student should be required to study a foreign language.

(g) The proctor system in examinations is a reflection on the honor or honesty of students.

(h) Public utilities should be owned and operated by the public.

Classify your issues as to intrinsic importance and immediate utility. Adapt the issues of immediate utility to more than one class of hearers or readers.

On a question with which you are familiar, write two short arguments, one on the side you favor, the other on the opposing side to see what can be said for it. Compare the two to find out whether you need to modify the first to meet the second.

What differences in presentation would be necessary if you argued that—

(a) You should be allowed to go to a summer training camp—with your father, who is a pugnacious, athletic sort of man, or with your mother, a gentle, timid sort of woman.

(b) Joining a fraternity is a good thing for a college man —with your father, who thinks fraternities a waste of time and money, or with your fellow student, who is rather shy and fears too much interference with his scholastic ambitions.

(c) The university needs a much increased appropriation—with the legislature which must vote it, with the alumnus who can influence the legislature, or with the individual who must pay a large share of the taxes but has no children to send.

4. Read carefully the "Speech on Old-Age Pensions" in *College Readings in English Prose,* pp. 259-271; then apply to it the brief, pp. 257-259, by marking in the argument the numerals and letters of the brief.

Make a brief like that of "Old-Age Pensions" for one of the specimens in Appendix B.

5. What kind of argument would you consider most useful in discussing each of the following subjects?

(a) Colleges which have the most successful athletic teams attract the largest number of students.

(b) The war had a bad effect on the manners of young people in this country.

(c) It is possible to communicate with the dead.

(d) Prohibition reduces the amount of crime.

(e) Persons who expect to teach should study public speaking.

(f) Students of engineering should learn to write and speak well.

(g) H. G. Wells is an important historian.

(h) Walt Whitman is the greatest poet America has produced.

(i) Physical science has made more progress in the last twenty-five years than has biological science.

6. Name the types of argument used in the following extracts:

(a) And how much would it avail you if you could, by the use of John Brown, Helper's book, and the like, break up the Republican organization? Human action can be modified to some extent, but human nature cannot be changed. There is a judgment and a feeling against slavery in this nation, which cast at least a million and a half of votes. You cannot destroy that judgment and feeling—that sentiment—by breaking up the political organization which rallies around it.

(b) . . . But you will not abide the election of a Republican President! In that supposed event, you say, the great crime of having destroyed it will be upon us! That is cool. A highwayman holds a pistol to my ear, and mutters through his teeth, "Stand and deliver, or I shall kill you, and then you will be a murderer."

(c) Suicide is not always to be condemned; for it is but voluntary death, and this has been gladly embraced by many of the greatest heroes of antiquity.

(d) Mathematical study undoubtedly improves the reasoning powers; but as the study of logic is not mathematical study, we may infer that it does not improve the reasoning powers.

(e) Lincoln wrote to James C. Conklin in 1863, "You dislike the Emancipation Proclamation, and perhaps would have it retracted. . . . But the Proclamation as law, either is valid or is not valid. If it is not valid, it needs no retraction. If it is valid it cannot be retracted any more than the dead can be brought to life."

7. Name the kinds of reasoning involved in the following arguments:

(a) But it is not only the difficulty and labour which men take in finding out of truth; nor again, that when it is found it imposeth upon men's thoughts, that doth bring lies in favour; but a natural though corrupt love of the lie itself. . . . A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds vain opinions, flattering hopes, false valuation, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunken things, full of melancholy and indisposition, and unpleasing to themselves. —Bacon.

(b) Most fair-minded persons regard the effort of the Ford publication to stir up antagonism against the Jews in America as a rather detestable act. The articles are biased and the conclusions in many of them are fantastic. They have attracted attention because they are unusual and they are unusual mainly because they are untrue and unfair.

The spirit in them is not the spirit of tolerance and respect for the rights of others which makes democracy possible. It is the spirit of intolerance and racial hatred on which tyrannies are built.

But nothing better can be said for the act of public officials who seek to suppress that sort of printed matter. The cure is worse than the disease. It is an obvious absurdity to say that suppression of biased attack and argument of this sort is necessary to maintain the peace. Common sense says that it is not. It is evident that the Chicago authorities suppressed the sale of the Ford magazine because they thought it would please the Jewish population for them to do so. In that expectation they have probably guessed wrong.

The Jews as a race have seen enough of persecution and repression to recognize a bad precedent when they see it.

If the law and public sentiment will let them suppress Henry Ford's paper they may later decide to suppress a labor paper or some other dissenting organ on the same grounds.

Liberty means liberty for all, not merely for those who think as we think.

—*Minnesota Daily Star,* March 25, 1921.

(c) Technical education is not here proposed as a panacea for social diseases, but simply as a medicament which will help the patient to pass through an imminent crisis.

An ophthalmic surgeon may recommend an operation for cataract in a man who is going blind, without being supposed to undertake that it will cure him of gout.

—Huxley, *The Struggle for Existence.*

(d) The war did more for democracy than to cast down kings from their thrones; it discredited heroes and supermen. The heroes of the past war have been many, but what is significant is that they have barely outlasted the conflict. Clemenceau, but recently the savior of France, is denied the presidency. Lloyd George maintains his power because crafty enough to renew his lease upon it while war psychology prevails, but he is known for the artful political juggler that he is. Venizelos is in exile. Hindenburg's wooden statue is rotting in some back yard of Berlin, and the case of the Kaiser is too obvious to require comment. The fall of Wilson is most tragic of all. Hailed yesterday as the Messiah of a new world order, he is today discredited abroad and disliked at home as he retires to private life. Foch seems to have fared best among the supermen, but even the cry "Leave it to Foch" is heard no more as we see the hero of a war that was meant to end all war busily engaged in preparing for the next one and demonstrating that a military strategist is not necessarily a statesman. Not the least significant is the case of Pershing, whose behavior since the war has been wholly modest and dignified. Yet compare his position today with that of former military heroes of our history—made presidents by a grateful people.

—*Nation,* February 23, 1921.

(e) I have every reason to believe that I came into this world a small reddish person, certainly without a gold spoon in my mouth, and in fact with no discernible abstract or concrete "rights" or property of any description. If a foot was not set upon me at once as a squalling nuisance, it was either the natural affection of those about me, which I certainly had done nothing to deserve, or the fear of the law which, ages before my birth, was painfully built up by the society into which I intruded, that prevented that catas-

trophe. If I was nourished, cared for, taught, saved from the vagabondage of a wastrel, I certainly am not aware that I did anything to deserve those advantages. And, if I possess anything now, it strikes me that, though I may have fairly earned my day's wages for my day's work, and may justly call them my property—yet without that organization of society, created out of the toil and blood of long generations before my time, I should probably have had nothing but a flint axe and an indifferent hut to call my own; and even those would be mine only so long as no stronger savage came my way.

So that if society, having, gratuitously, done all these things for me, asks me in turn to do something towards its preservation I really feel ashamed to say no. And if I were not ashamed, I cannot say that I think that society would be dealing unjustly with me in converting the moral obligation into a legal one. There is a manifest unfairness in letting all the burden be borne by the willing horse.

—Huxley, *The Struggle for Existence.*

(f) To rear a boy under what parents call the "sheltered life system" is, if the boy must go into the world and fend for himself, not wise. Unless he be one in a thousand he has certainly to pass through many unnecessary troubles; and may, possibly, come to extreme grief simply from ignorance of the proper proportion of things. Let a puppy eat the soap in the bathroom or chew a newly-blacked boot. He chews and chuckles until, by and by, he finds out that blacking and old brown Windsor make him very sick; so he argues that soap and boots are not wholesome. Any old dog about the house will soon show him the unwisdom of biting big dogs' ears. Being young, he remembers and goes abroad at six months, a well-mannered little beast with a chastened appetite. If he had been kept away from boots, and soap and big dogs till he came to the trinity full-grown and with developed teeth, just consider how fearfully sick and thrashed he would be! Apply that notion to the "sheltered life," and see how it works. It does not sound pretty, but it is the better of two evils.

—Kipling, *Thrown Away.*

(g) I am as strongly convinced as the most pronounced individualist can be, that it is desirable that every man should be free to act in every way which does not limit the corresponding freedom of his fellow-man. But I fail to connect that great induction of political science with the

practical corollary which is frequently drawn from it: that the State—that is, the people in their corporate capacity—has no business to meddle with anything but the administration of justice and external defence. It appears to me that the amount of freedom which incorporate society may fitly leave to its members is not a fixed quantity, to be determined *a priori* by deduction from the fiction called "natural rights"; but that it must be determined by, and vary with, circumstances. I conceive it to be demonstrable that the higher and the more complex the organization of the social body, the more closely is the life of each member bound up with that of the whole; and the larger becomes the category of acts which cease to be merely self-regarding, and which interfere with the freedom of others more or less seriously.

—Huxley, *The Struggle for Existence.*

(h) It is dangerous to interfere with the fishery arrangements of nature. Oil spilt on the sea, or rivers, is likely, so they now say, to destroy the food of fish. What would the world have been without fish? The Hanseatic League owed its greatness, Amsterdam its foundation, Britain her mercantile marine and Colonial expansion, to the herring. James I, before granting permission to his subjects to emigrate to Newfoundland, asked their reason. To catch herring, they told him. " 'Od's Fish, my life," he replied, " 'tis a noble trade, 'twas the Apostles' own calling." The population of ancient Athens was reduced by fever to the size of a village, owing to the disappearance from neighboring inland waters of the fish which devoured the larvæ of malaria-bearing mosquitoes.

—*Saturday Review,* February 3, 1921.

8. Find in current papers or periodicals three arguments, or parts of arguments, that are fallacious, one for errors in fact, one for insufficient proof, and one for errors in reasoning. Be able to point out specifically what the fault is.

Analyze the following extracts for fallacies in reasoning:

(a) It is not the business of the President of the United States to be the principal thinker of the country, or the authoritative formulator of the nation's policies. It is high time for people who have a proper notion of the functions of the presidency to help disabuse the minds of those who labor under misconceptions. Everybody who has any intelligence about public affairs in a country like ours is under obligation to exercise that intelligence all of the time. We

must be self-governing; and we must let no President or ruler assume to do our thinking for us. Problems must be dealt with as they arise; and the pressure of an active public opinion must be felt continuously. Previous to the Chicago and San Francisco conventions, it was evident that great numbers of Americans were laboring under the delusion that the country's welfare required the selection of some personage who, when given the chance, would exhibit supreme qualities, and lead the country, through sheer wisdom, virtue, knowledge and God-given authority. It was largely in sound reaction from some such fantastic ideas about the nature of the presidency that both conventions chose men who were fitted for the office under the American Constitution, but not available for the rôle of a Moses, a Joshua, a David, a Solomon.

—*Review of Reviews,* September, 1920.

(b) The fly sat upon the axle-tree of the chariot-wheel, and said, "What a dust do I raise!"

—Bacon, *Of Vain-Glory.*

(c) If divorce is granted for incurable insanity, why not for incurable tuberculosis or many other diseases?

(d) We should build a navy equal to Great Britain's and thereby make our friendship stronger. For perfect friendship can exist only between equals.

(e) In writing *Fighting Fate* the authors decided that in addition to the entertainment furnished by the million-dollar serial there should also be an educational value to the story. Having decided upon this feature, they searched the archives of the police for strange cases in which criminals used modern scientific discoveries in plying their craft. These crimes were detected by improved methods and illustrated how the police always keep several steps in advance of the perpetrators of evil.

—Announcement by a moving picture company, quoted by the *New Republic,* March 23, 1921.

(f) The ship subsidy proposition has been before Congress so often, and has so often been refused, that we may well believe that there is something vitally wrong with the principle.

(g) The ethical purposes and responsibilities of newspapers of general circulation must be, of course, secondary to their central function, the dissemination of news. In so far as the press preaches and leads, its place must be subor-

dinate to three other agencies—the home, the school, and the church. These deal with character in the making and with the youthful mind during its formative period.

If any or all of these agencies is ineffective, the press, however well meaning, intelligent, and persistent it may be, will be able to accomplish comparatively little.

It is true that the young read newspapers and derive a certain amount of their education from them. But this is subsidiary to the influences which flow from the home, the school, and the church.

The press must deal in the main with adult minds already pretty well set in permanent forms. It can present information. It can stimulate thought on given topics. It can even arouse emotions. But if the mind it addresses is uncritical and ill trained, if the character is unformed or ill formed, it is too late to get considerable results.

The press has its faults, being a human institution, and it has its limitations, but it should not be blamed, as it very generally is by laymen, for not performing public service belonging to other social agencies or for not building a lofty superstructure on a feeble foundation for which it is not responsible.

—Editorial, *Chicago Tribune*, February, 1921.

(h) If the United States should commit itself to the policy of having a bigger fleet than Great Britain that will be more than a naval policy. It will be the keystone of international policy. It makes the United States potentially the enemy of Great Britain. Any nation which could destroy Great Britain must be regarded as an enemy, and any nation with a more powerful navy can destroy Great Britain.

When we become Great Britain's enemy we have indeed adopted a foreign policy. If we decide not to become Great Britain's enemy the adequacy of our navy is determined by the size of others than the British navy. At present the danger is Japan. The American navy must be superior to the Japanese and it must maintain its superiority.

—Editorial, Chicago *Tribune*.

(i) Four hundred dollars a month for my neighbor, a railway engineer, with three in family. Forty dollars per month for me and family of five. Show me the justice of unions. I hold a union card.

(j) I will admit that the cost of maintaining an army and navy is high. But are not insurance rates also high,

and yet practically everybody carries insurance. Our army and navy are insurance.

(k) The first stages of the eclipse were not so noticeable because the daylight saving made sunset an hour later by the clock.

—New York *Evening Post.*

(l) Before the War of 1812 there was only one workman in the United States making as much as $1 a day regularly. Before the Civil War wage conditions were greatly improved. After the Civil War they got still better. After the Spanish War they improved again. They ought to and they will improve after this war.

(m) I haven't any children. Why should I vote to pay heavy taxes out of my own pocket for the education of other people's children?

(n) All my books up to *The American Language* were, in the main, hostilely unnoticed. *A Book of Prefaces,* in particular, was mauhandled by the orthodox reviewers. Then, just before *The American Language* was issued, the *Mercure de France* printed an article commending *A Book of Prefaces* in high, astounding terms. The consequence was that *The American Language,* a far inferior work, was suddenly discovered to be full of merit, and critics of the utmost respectability, who had ignored all my former books, printed extremely friendly reviews of it.

—H. L. Mencken, in *Prejudices.*

(o) Why cannot the students of the University start a book store and run it on the coöperative principle? If the public at large can organize these stores, surely the students here can, because they are better educated than the average persons.

(p) To go through the college of agriculture in order to become a good farmer is like making a detailed study of zoölogy to become an efficient clam fisher.

(q) Can we depend on the criminal's honor to be a law-abiding citizen? It is as reasonable as to put students on their honor not to cheat.

(r) Cæsar deserved to die, because he was a traitor.

(s) Boys whose fathers give them big allowances never amount to much. I have known this to happen several times.

(t) I asked one student who wrote *The Gold-Bug,* and another who wrote *The Spy,* and another who wrote *The Reverberator.* Not one of them could answer correctly.

This shows how little our high schools teach about American Literature.

(u) Housing conditions are bad. Even in fraternity houses, where the members can regulate their affairs in order to promote their comfort and convenience, there is serious misunderstanding. What terrible conditions we must expect, therefore, in private rooming houses, where landlords huddle students together for the sake of selfish profit, and the students are forced to put up with conditions as they are, no matter how unsatisfactory they may be!

(v) I asked my instructor what he thought about one of the editorials in this morning's college paper, and he said that he hadn't read it. He asked everybody in the English office what they thought about it, and not one of those he asked had read it. This shows how little interest the faculty takes in student affairs.

(w) The noon whistles have just blown, so that I know that dinner is ready.

(x) It is obvious that unfair examinations should be abolished, and therefore we demand that no examinations be given during the first week following the resumption of instruction after holidays.

(y) The loyalty of our students to their Alma Mater is constantly demonstrated by the crowds on the bleachers who cheer our teams in victory or defeat. And this loyalty brings, each year, larger numbers to the athletic field and crowds the stands to their full capacity.

(z) Mr. Glegg surprised himself by his discoveries in natural history, finding that his piece of garden-ground contained wonderful caterpillars, slugs and insects, which, so far as he had heard, had never before attracted human observation; and he noticed remarkable coincidences between these zoölogical phenomena and the great events of that time — as, for example, that before the burning of York Minster there had been mysterious serpentine marks on the leaves of the rose-trees, together with an unusual prevalence of slugs, which he had been puzzled to know the meaning of, until it flashed upon him with this melancholy conflagration.

—George Eliot, *The Mill on the Floss.*

CHAPTER VII

DESCRIPTION

I. Two Types of Description

The term *description* is used vaguely to refer to any process by which a number of details are given. We talk of "describing" a machine when we give a list of its parts, of "describing" its operation when we explain the principles that underlie it. Asked to "describe" some incident, we give an account of what happened. But in any accurate, scientific use of the term, applied to a type of composition having a distinctive technique, description cannot include methods so obviously expository or narrative.

The types of composition are not, however, sharply differentiated from one another. As there is a borderland in which it is difficult to distinguish exposition and argument except on the basis of the writer's purpose, so description and narration merge. Likewise, there is a twilight zone between exposition and description. "Expository description" is one of the recognized methods of exposition. It involves no more than enumerating accurately the more important characteristics of any object or class of objects. Description, also, in its simplest form aims merely to give information about an object. It is an inventory of the essential facts as they generally appear. It aims at objective truth, the appearance of the object as it generally is, unmodified by conditions of time or place, or by the peculiarities or feelings of the observer. It is used in "lost and found" advertisements, in offers of reward for the detection and arrest of criminals, and in guide books. From its extensive use in the service of science, it has been called scien-

tific description. The more distinctive type of description, called artistic or suggestive, is fundamentally different. Its aim is not to give information but to stimulate the imagination of the reader so that he will have an image of the object. The writer presents the object as he sees it; he is concerned with his own mental imagery. The infusion of this personal element is the distinctive characteristic of suggestive description.

The examples given below will illustrate the difference between these two types of description both in purpose and in method.

The old Scandinavian house was a wooden structure of rectangular shape, its length being considerably greater than its width. . . . In the number and arrangement of the rooms the individual houses showed some, though not great, variety; but a large living-room seems to have been characteristic of all. In the middle of this room a long trough lined with stones was sunk into the floor; this served as fireplace, the smoke finding its way out through an opening in the roof. On either side of this long fireplace ran a row of pillars that served to support the roof; these also gave opportunities for the carver's art. Between the pillars and the wall stood the benches where the feasters sat with portable tables before them. The walls were ornamented with shields and weapons and with the trophies of the chase. At the middle of the long north wall, facing the entrance door on the opposite side, stood the high-seat of the lord of the hall. The size and splendour of the room would depend on the wealth and importance of the owner; some of the larger halls were planned for the entertainment of several hundred guests and henchmen.

—Laurence M. Larson, *Canute the Great*,[1] New York, 1912, pp. 289-290.

Soames opened the drawing-room door. The room was dusted, the furniture uncovered, the curtains drawn back, precisely as if his aunts still dwelt there patiently waiting. And a thought came to him: When Timothy died—why not? Would it not be almost a duty to preserve this house—like Carlyle's—and put up a tablet, and show it? "Specimen of mid-Victorian abode—entrance, one shilling, with catalogue." After all, it was the completest thing, and perhaps the deadest in the London of

[1] Courtesy of G. P. Putnam's Sons.

to-day. Perfect in its special taste and culture, if, that is, he took down and carried over to his own collection the four Barbizon pictures he had given them. The still sky-blue walls, the green curtains patterned with red flowers and ferns; the crewel-worked fire-screen before the cast-iron grate; the mahogany cupboard with glass windows, full of little knick-knacks; the beaded footstools; Keats, Shelley, Southey, Cowper, Coleridge, Byron's "Corsair" (but nothing else), and the Victorian poets in a bookshelf row; the marqueterie cabinet lined with dim red plush, full of family relics; Hester's first fan; the buckles of their mother's father's shoes; three bottled scorpions; and one very yellow elephant's tusk; sent home from India by Great-uncle Edgar Forsyte, who had been in jute; a yellow bit of paper propped up, with spidery writing on it, recording God knew what! And the pictures crowding on the walls—all water-colours save those four Barbizons looking like the foreigners they were, and doubtful customers at that—pictures bright and illustrative, "Telling the Bees," "Hey for the Ferry!" and two in the style of Frith, all thimblerig and crinolines, given them by Swithin. Oh! many, many pictures at which Soames had gazed a thousand times in supercilious fascination; a marvellous collection of bright, smooth gilt frames.

—John Galsworthy, *To Let*,[1] pp. 46-47.

Writing of the first type requires accurate knowledge plus an orderly method of presentation. It calls for the exercise of no faculty or distinctive technique not employed in exposition. For this reason, only artistic or suggestive description will be considered in this chapter.

II. Difficulties to be Overcome

Suggestive description is a form of composition in which it is most difficult to attain proficiency. This is due partly to the fact that everyday experience makes little demand on our descriptive ability. In ordinary intercourse we constantly explain or argue or narrate; but it is rarely necessary to describe.[2] Photographs, picture post-cards, moving pictures, illustrated magazines, and newspapers have tended

[1] Charles Scribner's Sons. Reprinted by permission.

[2] "No human being ever spoke of scenery for above two minutes at a time, which makes me suspect we hear too much of it in literature."
—Stevenson, *Talk and Talkers*.

to reduce description to mere tags for identification. Moreover, by its nature, description is subordinate or supplementary to other forms: it is seldom used independently. Generally, it is subsidiary to narration, and in modern writing is rarely found in extended form. On the printed page also, it has to meet the increasing competition of illustrations.

Exercise. Listen ten minutes to a conversation and make note of the extent and character of the description used.

A difficulty greater than mere lack of practice is inherent in the nature of description. Description aims to stimulate the imagination of the reader to form mental images that correspond to the images in the mind of the writer. But mental imagery, because it is a direct result of sensations, perceptions, is a highly individual matter. No two people even with similar experience ever have exactly the same mental images. The mind of the reader as well as that of the writer is stocked with images which are the result of his own unique sensations. Obviously, since mental images cannot be directly transferred, the most that the writer can hope to do is to select words that will suggest to the reader images roughly corresponding to his own.

Description is indirect in its method. The definition of description by analogy as "word painting" is misleading. A painting appeals directly to the sense of sight; it is immediately intelligible to anyone who can see. Because of the artist's selection and emphasis, it may be more vivid than the actuality it re-presents. Words can in themselves portray nothing; they can only suggest sensations of sight, sound, odor, taste, and touch. In description suggestion is everything. Description is dependent, therefore, for its success on the ability of the writer to control the suggestive power of words. He must not only choose words that suggest the right images but must avoid words that suggest wrong or conflicting images. It is not enough that the writer should know the denotation of a word; he must be aware of its connotation.

III. Necessity of Concrete Details

The problem is, therefore, to discover the difference between those details that merely convey information and those that suggest mental images. The solution is to be found in an analysis of our own experience. In its simplest form, the imagination is the faculty of forming images. An image may be produced in one of three ways. First, there is the mental image that results from any impression on the senses; second, there is the recall of that image by memory; third, there is the creative act of the imagination by which a new image is produced from a combination of other images stored up by memory. The two latter are obviously dependent on the first for their vividness and power. The vividness of the original image is due in part to the intensity of the sensations themselves and in part to the feelings they evoke. But in any case it is the result of a definite, specific experience. *Vivid* applied to writing in such expressions as a *vivid description* or a *vivid story* means life-like. Whoever seeks to restore to the memory of a reader a clear-cut image or to stimulate his imagination to combine images must reproduce the actual conditions that gave rise to such images. He must present specific, concrete details.

The more concrete the picture, the more vivid will be the resulting impression. The writer who individualizes his subject as to time and place and manner, who makes the one moment stand out as unique and not to be found repeated in countless other cases, is the one who grips us and makes a lasting impression on our memories. It is largely because narrative writing imposes just such limitations on the writer that the most vivid passages of description are generally to be found subsidiary to narration.

A comparison of the following examples will show that the increase in vividness of imagery is dependent on the progress from the general to the specific detail.

1. Expository description of the characteristics of fear by Darwin.

The heart beats quickly and violently so that it palpitates or knocks against the ribs; but it is very doubtful whether it then works more efficiently than usual, so as to send a greater supply of blood to all parts of the body; for the skin instantly becomes pale as during incipient faintness. . . . That the skin is much affected under the sense of great fear, we see in the marvellous and inexplicable manner in which perspiration immediately exudes from it. The exudation is all the more remarkable, as the surface is then cold, and hence the term a cold sweat. . . . The hairs on the skin stand erect, and the superficial muscles shiver. In connection with the disturbed action of the heart, the breathing is hurried. The salivary glands act imperfectly; the mouth becomes dry and is often opened and shut. I have often noticed that under slight fear there is a strong tendency to yawn. One of the best marked symptoms is the trembling of all the muscles of the body; and this is often first seen in the lips. From this cause, and from the dryness of the mouth, the voice becomes husky or indistinct or may altogether fail.

—Darwin on *The Expressions of the Emotions in Man and Animals.*

2. Description, unlimited by time and circumstance.

But though there is little or no fear in an aeroplane, even when it is smashing up, there is fear about aeroplanes. There is something that says very urgently, 'Don't' to the man who looks up into the sky. It is very interesting to note how at a place like Eastchurch or Brooklands the necessary discretion trails the old visceral feeling with it, and how men will hang about, ready to go up, resolved to go up, but delaying. Men of indisputable courage will get into a state between dread and laziness, and waste whole hours of flying weather on any excuse or no excuse. Once they are up that inhibition vanishes. The man who was delaying and delaying half an hour ago will now be cutting the most venturesome capers in the air. Few men are in a hurry to get down again. I mean that quite apart from the hesitation of landing, they like being up there. . . .

Fear, you see, is the inevitable janitor, but it is not the ruler of experience. That is what I am driving at in all this. The bark of danger is worse than its bite. Inside the portals there may be events and destruction, but terror stays defeated at the door.

—H. G. Wells, *The Research Magnificent,*[1] p. 30.

[1] The Macmillan Company. Reprinted by permission.

3. Description from narrative.

I do not know if I was what you call afraid; but my heart beat like a bird's, both quick and little; and there was a dimness came before my eyes which I continually rubbed away, and which continually returned. As for hope, I had none; but only a darkness of despair and a sort of anger against all the world that made me long to sell my life as dear as I was able. I tried to pray, I remember, but that same hurry of my mind, like a man running, would not suffer me to think upon the words; and my chief wish was to have the thing begin and be done with it.

—Stevenson, *Kidnapped*.[1]

Darwin, it is evident, is interested in what he calls the "symptoms" of fear, that is, the general characteristics of fear. He presents generalizations drawn from observation of numerous individual cases. His object is to give information. Wells is interested here in the fear of a class of people—aviators—of some definite thing, the possibility of disaster while flying. Stevenson, on the other hand, presents the sensations of an individual in a specific situation. He wishes the reader to share imaginatively in the experience.

IV. Preliminaries to Descriptive Writing

Training the Observation.—The writer cannot give the reader a vivid image unless he himself has one. The primary prerequisite, therefore, for success in the writing of description is the training of one's powers of observation. Progress is dependent on the gradual substitution of sharp, clear-cut impressions for the vague, hazy recollections, "wavering like images in water" with which most of us are satisfied. It is only when we are called upon to present to another what seems to us a satisfactory image that we realize how dulled our perceptions have become. For most practical purposes, no image, in the proper sense of the word, is necessary. Those who live in large cities have developed a protective immunity to those sounds, odors, sights which are most constant and which are to a visitor most characteristic.

[1] Charles Scribner's Sons. Reprinted by permission.

Moreover, certain of our faculties of perception have, under conditions which make little demand upon them, become atrophied from disuse. It is only when men have lost their sight or hearing that they realize the possibilities of other senses. The sensitiveness of the blind to impressions of sound and touch, of the deaf to movements of the lips and slight changes of facial expression, is a commonplace.

Exercise. Attempt to describe *from memory* the house in which you live, a member of your own family, a campus building which you enter daily. Compare the description with the object itself and make note of the inaccuracies and the omissions of essential details.

Realizing the Range of Appeal.—One would not describe for the congenitally blind or deaf in details of sight or sound. It is well also to realize that many normal individuals have their "blind-spots," that although each one is endowed with five senses, the extent to which each sense is used varies with different individuals. Some are especially susceptible to sensations of touch, others to odor, still others to taste. In general, writers fail to realize to what extent movement and the play of light and shade enter into our mental imagery. The writer who addresses a large body of readers must seek not only to observe accurately but also to avail himself of the wide range of descriptive appeal.

The following examples illustrate how writers have secured vividness by utilizing types of sensations ordinarily neglected.

Boys are wild animals, rich in the treasures of sense, but the New England boy had a wider range of emotions than boys of more equable climates. He felt his nature crudely, as it was meant. To the boy Henry Adams, summer was drunken. Among senses, smell was the strongest—smell of hot pine-woods and sweet-fern in the scorching summer noon; of new-mown hay; of ploughed earth; of box hedges; of peaches, lilacs, syringas; of stables, barns, cow-yards; of salt water and low tide on the marshes; nothing came amiss. Next to smell came taste, and the children knew the taste of everything they saw or touched, from pennyroyal and flagroot to the shell of a pignut

and the letters of a spelling book—the taste of A-B, AB, suddenly revived on the boy's tongue sixty years afterwards.

—*The Education of Henry Adams*,[1] p. 8.

As I walked upon the edge I could see far and wide over the sandy bottom of the bay; the sun shone clear and green and steady in the deeps; the bay seemed rather like a great transparent crystal, as one sees them in a lapidary's shop; there was naught to show that it was water but an internal trembling, a hovering within of sun-glints and netted shadows, and now and then a faint lap and a dying bubble round the edge. The shadows of the rocks lay out for some distance at their feet, so that my own shadow, moving, pausing, and stooping on the top of that, reached sometimes half across the bay.

—Stevenson, *The Merry Men*.[2]

But the strong sun upon my shoulders warmed me to the heart, and I stooped forward and plunged into the sea.

It was all that I could do to catch a trail of the sea-tangle that grew so thickly on the terrace; but once so far anchored I secured myself by grasping a whole armful of these thick and slimy stalks, and, planting my feet against the edge, I looked around me.

—*Ibid.*

Exercise. Sit down at your own desk and attempt to characterize definitely the street activities as to time, place, conditions of weather, etc. Use just one sense at a time exclusively in making notes.

Choosing the Subject.—Beginners in the art of description should stick to observation rather than attempt to write from either memory or imagination. Painters and sculptors, however long their apprenticeship may have been, work with an eye on the object. It is only when the mind has been stocked with vivid imagery by a trained observation that memory and imagination can be relied upon. It is due to this fact that the study of description brings rewards other than improvement in the art of writing. The training of the powers of observation results not only in giving the student an immense amount of information about the world in which he lives, but, more important, enables him to find

[1] Houghton Mifflin Company. Reprinted by permission.
[2] Charles Scribner's Sons. Reprinted by permission.

pleasure in the simplest, most ordinary scenes of daily life.

Moreover, although description is subsidiary to narration, narration in its turn is dependent on description. No one can hope to succeed in narration who cannot describe. The very qualities that are demanded in description are essential in narration.

In *The Principles of Success in Literature*, Lewes says: "Truth of presentation has an inexplicable charm for us and throws a halo around even ignoble objects. A policeman idly standing at the corner of the street or a sow lazily sleeping against the sun, are not in nature objects to excite a thrill of delight, but a painter may, by the cunning of his art, represent them so as to delight every spectator." [1] This applies with even greater force to writing. Neither an extraordinary subject nor novelty of treatment is necessary to make an effective description. We take the keenest pleasure in reading a description of even the most familiar scene, if the writer has the skill to make us re-create it in our imaginations. For example:

> Cainy Ball turned the handle of Gabriel's grindstone, his head performing a melancholy see-saw up and down with each turn of the wheel. Oak stood somewhat as Eros is represented when in the act of sharpening his arrows: his figure slightly bent, the weight of his body thrown over on the shears, and his head balanced sideways, with a critical compression of the lips and contraction of the eyelids to crown the attitude.
>
> —Hardy, *Far from the Madding Crowd.*[2]

> The rain was still falling, sweeping down from the half-seen hills, wreathing the wooded peaks with a gray garment of mist, and filling the valley with a whitish cloud.
>
> It fell around the house drearily. It ran down the tubs placed to catch it, dripped from the mossy pump, and drummed on the upturned milk pails, and upon the brown and yellow beehives under the maple trees. The chickens seemed depressed, but the irrepressible blue-jay screamed amid it all, with the same insolent spirit, his plumage untarnished by the wet. The barnyard showed a horrible mixture of mud and mire, through which

[1] Edition by F. N. Scott, Allyn and Bacon, p. 123.
[2] Harper & Brothers. Reprinted by permission.

Howard caught glimpses of the men slumping to and fro without more additional protection than a ragged coat and a shapeless felt hat.

—Hamlin Garland, *Up the Cooly.*[1]

To say that it is not necessary to avoid the familiar is to give merely negative advice. What is essential has already been suggested on p. 281 in the distinction drawn between scientific and artistic description. The fundamental characteristic of the latter is the infusion of the personal element. Mere presentation of facts does not make a description. What the writer of description is trying to do is to make his readers see with his own eyes. What is essential is that he should select a subject that interests him, that awakens in him some personal reaction or feeling. It is only when his own powers of observation have been quickened by his interest that he is able to stimulate the imagination of his readers.

V. Selection of Details

Moreover, the writer can take another lesson from the painter. Whenever the painter sketches a scene, he more or less consciously selects the details that will bring out what is for him the dominant impression and omits those that do not serve his purpose. It is only through this personal reaction toward his material that one is enabled to select details.

Selection is a fundamental principle in any art. A photograph differs from a painting in the fact that the camera merely reproduces but that the artist omits details that would serve only to obscure or to defeat his purpose. In description an abundance of details would merely obscure the image. The nature of description imposes a distinct limitation on the number of details that may effectively be presented.

Why the writer is not free to present as many details as he can observe, provided they seem to him significant, is an

[1] The Macmillan Company. Reprinted by permission.

interesting question, the answer to which will give an intimate knowledge of descriptive technique. A partial explanation is found in the nature of descriptive details. There is ordinarily no logical relation between them. One does not grow out of another and lead to the next; there is no sequence of cause and effect, nor any cumulative effect as in exposition or argument or even narration. As a result, there is no natural carrying forward of the implication of the various details.

The real solution of the problem is to be found in the fact that each detail as it is presented not only calls up an

image of itself but also suggests an appropriate background of other details. The writer is only partially able to control these suggestions, which vary according to the individual experiences of his readers. The greater the number of details, the greater is the probability that conflicting suggestions will result in the inability of the reader to form any clear-cut image. Each added detail increases the danger of conflicting suggestion in a geometrical rather than an arithmetical ratio.

Suppose, for example, that a person has pale blue eyes, dark brown hair, a swarthy complexion, a Roman nose, and a receding chin. The difficulty in putting these details together to form an image does not rise from the number presented. The trouble is that each one carries with it

suggestions which are incompatible with those of the others. The diagram on p. 292 may make this more evident. The smaller circle represents the detail presented; the larger, its normal suggestion.

Reconciling of Conflicting Suggestions.—The problem is not, however, entirely solved by merely limiting the number of details presented. A person, for instance, may have a striking individuality because he combines features or traits of character not ordinarily found in combination. The possibility of conflicting suggestion as a result is almost unlimited. The writer must preclude this as far as lies in his power. First, in giving the general impression he may forewarn the reader of the contrasts to be expected. The opening sentences of several well-known descriptions will show the effectiveness of this method.

The boy who addressed the inquiry to the young wayfarer was about his own age, but one of the queerest looking boys Oliver had ever seen.

—Dickens, *Oliver Twist.*

My aunt was a tall, hard featured lady, but by no means ill-looking.

—Dickens, *David Copperfield.*

Her form was the perfection of childish beauty, without its usual chubbiness and squareness of outline.

—Stowe, *Uncle Tom's Cabin.*

The suggestion of individual features may be carefully controlled as they are presented.

His face was thin and haggard, but an indescribable air of jaunty impudence and perfect self-possession pervaded the whole man.

—Dickens, *Pickwick Papers.*

A large mouth with the lips so pressed together as to produce a slightly downward and yet rather humorous curve at the corners.

—Westcott, *David Harum.*

"His pasty yellow complexion did not show well on a person of his years, and his look was a mixture of irresolution, bravado, and very cheap smartness."

—Kipling, *Captains Courageous.*

Avoidance of Catalogue.—The ideal to be sought in the selection of details is stated by Mr. C. S. Baldwin: "Progress in description is mainly the development of an ability to get effects with fewer and fewer details." [1] In general, the writer should avoid any attempt to present a catalogue. That is valuable only as a means of conveying information and not for pictorial purposes. The first step in avoiding the catalogue-making habit is to omit the obvious details, those that are inevitably suggested by the name of an object. The following is a typical example of the sort of description that results from the catalogue habit:

"Mr. Jacobs was an extraordinary man. He had the queerest face I have ever seen. His pale blue eyes could never seem to focus, so that when I looked at him I did not know whether or not he was looking at me. His face looked uneven because his thin nose was bent a little to one side and seemed to be trying to connect with one corner of his mouth, which always turned up in that direction. His jaw was of medium heaviness; his ears were not prominent. His hair was of that light brown or dark blonde color so often seen in the United States. He was built in the ordinary proportions, with arms and legs neither too long nor too short. He often wore a blue serge suit."

Two Types of Details.—In general, there are two types of details which should be included. First are those which thrust themselves upon the attention because they are so definitely characteristic of the object. These are the details that stand out even in the most vague image as a means of identification. Second are the details, insignificant for mere purposes of identification, that serve to individualize the object and contribute to the peculiar impression it gives the observer. These are not evident at first glance; only a careful analysis may reveal what creates the unique effect.

[1] Specimens of Prose Description, p. xv.

The impression one gains of the untrustworthy character of a casual acquaintance may call for careful observation of slight mannerisms before one can hope to convey it clearly to others.

Exercise. Analyze the following descriptions, differentiating the two types of details. Are there any that might be omitted because they are too obvious?

The pasture was covered with green grass which the cows and horses had nibbled at and kept short, and which was broken here and there by clumps of willow. A muddy brook ran through the field, its oozy black margin trampled by the cattle. Beyond the brook ran a rail fence, which shut off the pasture from the deep cool green of the woods.

—Hardy, Thomas, *Far from the Madding Crowd.*[1]

Early that morning, looking out from the beach over the Mazacuni, as we called the union of the two great rivers, there was wind, yet no wind, as the sun prepared to lift above the horizon. The great soft-walled jungle was clear and distinct. Every reed at the landing had its unbroken counterpart in the still surface. But at the apex of the waters, the smoke of all the battles in the world had gathered, and upon this the sun slowly concentrated his powers, until he tore apart the cloak of mist, turning the dark surface, first to oxidized, and then to shining quicksilver. Instantaneously the same shaft of light touched the tips of the highest trees, and as if in response to a poised baton, there broke forth that wonder of the world—the Zoroastrian chorus of tens of thousands of jungle creatures.

—William Beebe, *Edge of the Jungle,*[2] p. 107.

Exercise. Make a list of the details you would include in a description of (a) the façade of the library, (b) the campus walks three minutes after a recitation has begun, (c) a campus celebrity. Justify your inclusion of each one.

VI. Unity or Totality of Impression

The emphasis given to the necessity of selecting details that have some common focus of suggestion and of avoiding or reconciling conflict of suggestion ought to be a forewarning of the unusual difficulty of securing unity in de-

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[2] Henry Holt and Company. Reprinted by permission.

scription. The unity of a piece of descriptive writing is not logical; it is unity not of thought but of feeling. It rarely is expressed in any statement which sums up the impression; frequently it cannot be expressed. It is rather implicit in the sum total of the suggestions of the details presented.

Where the theme is expressed it is generally stated first, in order that the reader may have some guide, some index to the significance of the details presented. The following is an example:

> This Inspector, when I first knew him, was a man of fourscore years, or thereabouts, and certainly one of the most wonderful specimens of winter-green that you would be likely to discover in a lifetime's search. With his florid cheek, his compact figure, smartly arrayed in a bright-buttoned blue coat, his brisk and vigorous step, and his hale and hearty aspect, altogether he seemed—not young, indeed—but a kind of new contrivance of Mother Nature in the shape of man, whom age and infirmity had no business to touch. His voice and laugh, which perpetually reëchoed through the Custom House, had nothing of the tremulous quaver and cackle of an old man's utterance; they came strutting out of his lungs like the crow of a cock, or the blast of a clarion. Looking at him merely as an animal—and there was very little else to look at,—he was a most satisfactory object, from the thorough healthfulness and wholesomeness of his system, and his capacity, at that extreme age, to enjoy all, or nearly all, the delights which he had ever arrived at, or conceived of. . . . He possessed no power of thought, no depth of feeling, no troublesome sensibility, nothing, in short, but a few commonplace instincts, which, aided by the cheerful temper that grew inevitably out of his physical well-being, did duty very respectably, and to general acceptance, in lieu of a heart.
>
> —Hawthorne, *Scarlet Letter*.[1]

The statement of the theme may, however, be reserved until the end, where it serves not only as a summation but as an enforcement of the details presented. Examine passages in Appendix C for examples.

The General Methods.—The general methods of securing unity have already been implied. They may be sum-

[1] Houghton Mifflin Company. Reprinted by permission.

Common Faults.—There are, however, certain faults characteristic of the work of the inexperienced writer against which the student should be on his guard. Avoidance of them constitutes at least a negative virtue.

1. *Explanatory introductions not essential to the image itself.* These include:

a. The explanation as to how you happened to be on the scene. The reader is interested mainly in the picture, not in an account of how you happened to get it, unless that is necessary for the subjective effect.

At what point should the following description begin?

> Last summer four of us boys set out to travel to Yellowstone Park by auto. We were riding along late one afternoon between ——— and ——— looking for some suitable camping place for the night, when suddenly we turned a sharp curve in the hilly road, and looking down from a height of about two hundred feet we had our first view of the "Father of Waters." . . .

b. Announcement of your intentions to describe. Unless you feel that the reader would not realize the fact that you are attempting to describe some object for him if you did not tell him so, do not begin with "The scene I am about to describe," "The person I have in mind."

c. Statements preparing the reader for some unusual effect. Let your work stand on its own merits. Do not imitate the magazine editors who preface stories and articles with statements concerning their extraordinary merit. Readers prefer to make the discovery for themselves. Do not begin with "One of the most impressive scenes . . ."; "One of the most characteristic features . . ."

2. *Statements which intrude the writer unnecessarily between the reader and the picture.* Similar to the preliminary announcement that you are about to describe are those expressions that call attention to the technical phases of the work: "from this point of view," "the scene," "the picture," or such formulas as "one sees," "could be seen,"

"could be heard," "met the eye." These are not only unnecessarily awkward in themselves, but help to destroy the illusion by keeping the reader constantly aware of the technical process of writing.

3. *The catalogue style.* The recurrence of "he is," "he had," etc., in the following paragraph is an indication that the writer is more intent on conveying information than in making the details suggestive. The revision shows how easily this defect may be avoided.

> Sarah was a plain, unattractive sort of girl. She was like her father. She was tall and thin. She was of a sallow complexion. Her hair was an indefinite brown and her eyes a dull hazel. She was a disappointment to her mother, who had hoped. . . .

Revised:

> Sarah was a plain, unattractive girl. Like her father, she was tall and thin, with a sallow complexion, hair of an indefinite brown, and eyes of dull hazel. She was a disappointment to her mother, who had hoped. . . .

4. *Apologetic expressions.* "So to speak," "as it were," and similar phrases are only an indication that the writer realizes the inaccuracy of the expressions they qualify. Calling the attention of the reader to it merely exaggerates the defect. Similarly the use of *seems* is a device by which the timid writer—the writer without the courage of his convictions—seeks to avoid responsibility for an image or metaphor which his perceptions have evoked. Examples:

> Into the dusky horizon faded a seemingly miniature tower or steeple in the small village to the north.

> A keen breath of wind fell cool upon my face, stirred the leaves into a kind of evening melody, and set the birds into chirping accompaniment.

> Her most striking characteristic was a long thin neck which seemed to be accentuated by the high-collared black blouses which she apparently always wore, and by her brown hair which swept high off her brow into a steep pompadour.

To her right sat a woman with a red, Irish-appearing face.

The wind rose; the black clouds which had been massed in the west now drew rapidly over the sky, and with a shout of thunder, so to speak, the storm was upon us.

Diction.—There is no other type of writing in which style in the narrower sense of the term, that is, felicity in the use of words, is so essential to success as in description. The fact pointed out earlier, that it is necessary to know not only the meaning of a word but also its suggestion, means that the writer must have more than a "dictionary knowledge" of the words he uses. He must know words as he knows people, by having lived with them.

1. *Specific words.* The principle governing the selection of details that the more concrete they are, the more vivid will be the image, involves the necessity of using the specific word to present them accurately. The general term is too broad in its significance and lacks accuracy. The verb *walk*, for instance, is adequate for the purpose of conveying information, but it fails to give any precise image of the manner of walking. Irving speaks of Ichabod Crane "striding along the profile of a hill"; Dickens says Dr. Chillip "sidled in and out of a room to take up less space"; Stevenson pictures Mr. Hyde as "stumping along eastward at a good walk."

Striding, sidled, stumping do more than merely give a definite image of the manner of walking. The single detail thus presented carries with it suggestions as to the figure, other characteristic movements, and something of character as well. No one could conceive of a man who *sidles* into a room as *stumping*. The specific word is not only vivid but economical: it does a double duty in calling up vividly a single detail and suggesting numerous others.

2. *Familiar words.* It is not enough that words should be specific; they must stimulate the imagination so that the reader will share the experience of the writer. This is largely dependent on their power to recall familiar sense impres-

sions. The ability of simple words to do this is well illustrated in Browning's "Meeting at Night":

> The gray sea and the long black land;
> And the yellow half-moon large and low;
> And the startled little waves that leap
> In fiery ringlets from their sleep,
> As I gain the cove with pushing prow,
> And quench its speed i' the slushy sand.
>
> Then a mile of warm sea-scented beach;
> Three fields to cross till a farm appears;
> A tap at the pane, the quick sharp scratch
> And blue spurt of a lighted match,
> And a voice less loud, thro' its joys and fears,
> Than the two hearts beating each to each!

3. *Division of labor.* The tendency of the beginner in description is to make the adjective bear the entire burden of carrying the image. Reliance upon the adjective and inability to secure the specific word needed result in the piling up of adjectives no one of which is satisfactory. As with men, so with words: three or four inefficient can never take the place of one efficient. The writing of description is like shooting on the wing: "A miss is as good as a mile."

The writer of the following has failed to realize that nouns, verbs, adverbs, should all play a part:

> She wore her sleek, shining brown hair high, with three old-fashioned combs in it, a style which was becoming to her round, pleasant face, with its several smooth chins, its short, stubby, practical-looking nose, and its delightful, twinkling, mocking, happy brown eyes gleaming behind her small, gold-rimmed, heavy-lensed spectacles.

The noun, because it is the part of speech which names the object, offers scarcely less opportunity than the adjective for definite impression in a single word. In the following passages, note the specific character of the nouns and their suggestive power independent of modifiers:

The poet was a rag of a man, dark, little, and lean, with hollow cheeks and thin black locks.

About the first there clung some flavor of good birth and training.

—Stevenson, *A Lodging for the Night.*

Town was winter confinement, school, rule, discipline; straight, gloomy streets, piled with six feet of snow in the middle; frosts that made the snow sing under wheels or runners; thaws when the streets became dangerous to cross; society of uncles, aunts, and cousins who expected children to behave themselves, and who were not always gratified; above all else, winter represented the desire to escape and go free.

—*The Education of Henry Adams,*[1] p. 7.

The only motion is the trembling of the mottled shadows on the pale walks and on the ground or perhaps a momentary shiver in the thick clinging vines.

The adverb is also overlooked. The dominant tone of the following passage from Turgénieff is given almost wholly by the adverbs:

He used to sit in the corner with his "Emblems"—and sit . . . and sit . . . while the low-ceiled room smelled of geraniums, a solitary tallow candle burned dimly, a cricket chirped monotonously as though it were bored, the little clock ticked hastily on the wall, a mouse stealthily scratched and gnawed behind the wall-hangings, and the three old maids, like the Parcæ, moved their knitting needles silently and swiftly to and fro, the shadows cast by their hands now flitted, again quivered strangely in the semi-darkness, and strange thoughts, also half-dark, swarmed in the child's head.

—Turgénieff, *A Nobleman's Nest.*[2]

The necessity of emphasizing movement, change, has already been pointed out. This means, of course, that the verbs must be chosen with special care to indicate or sug-

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[2] Translated by Isabel F. Hapgood. J. M. Dent & Company, London. Reprinted by permission.

gest motion. The general principle has already been illustrated (see pp. 308-309). It is necessary here only to call attention to the habit of using certain verb forms which subvert the descriptive function of the verb. First, the impersonal construction:

There are many sheep dotting the meadow.
It is the sound of bells which the wind brings to us.

Second, the use of the verb *to have:*

He has brown hair which falls untidily over his forehead.
She had a plain black hat, a blue serge dress with a leather belt, and sober, mannish, flat-heeled shoes.

Third, the use of the passive instead of the active voice:

Beyond the fence, an angry bull was to be seen.
The sweet strains of music could be heard issuing from the chapel.

In a technical sense, these sentences are lacking in emphasis. The first pair emphasize the existence of certain details; the second, the fact of possession; the third, the possibility of certain details' being perceived, instead of their pictorial suggestion. Proper revision in each case would show the result of shifting emphasis from the purpose of conveying information to that of suggesting mental images. No exercise will so quickly impress upon the student the potency of verbs to arouse vivid images as a careful revision of his own work, and a substitution of descriptive verbs for these non-descriptive forms.

Comparisons. Figures of Speech.—Effective description is dependent on more than the precise use of single words, important as that may be. The success of description is determined by its power to recall experiences to the memory or to combine existing images to give a new imaginative experience. The writer is able to present the unknown, the unfamiliar, to his readers only in terms of the familiar. It is this fact which explains the necessity of

comparison and the effectiveness of figures of speech based on resemblance.

Association is an important part of the actual process of perception. We constantly find ourselves when some unique impression has been made on our senses troubled by a half-caught resemblance to some other experience, and it is only when we have discovered this resemblance that the perception seems to be satisfactory, complete. What we do naturally in our own observation, we ask the reader to repeat in imagination.

The trees [sequoias] grow from fifteen to twenty-six feet in diameter. Do you know what that means? Get up from your chair and pace off the room you are in. If it is a very big room, its largest dimension would just about contain one of the bigger trunks. Try to imagine a tree like that.

—S. E. White, *The Mountains.*[1]

A curl of wood smoke came from the chimney and drooped over the roof like a blue feather on a lady's hat.

—Hardy, *The Keeper's House.*

Like the spokes of a wheel, converging streams of human life flow into this agitated pool.

—Jefferies, *In Front of the Royal Exchange.*

Midway up hung a tiny skeleton of a balcony.

Comparisons and figures are especially effective in presenting color, sound, taste, touch, and smell in which our senses are not trained to make fine discriminations.

Far off to the east, the hills on the other side of Broderson Creek stood out against the pallid saffron of the horizon as flat and as sharply outlined as if pasted on the sky.

—Frank Norris, *The Octopus.*

Tall, slender things those trees, whose stems and dried lower branch-growth were gray, almost sooty, up to the feathery green of the tops, that swayed and creaked faintly in a wind, with a soughing of their branches like the sound of the sea.

—Galsworthy, *The Freelands,*[2] p. 286.

[1] Doubleday, Page & Company. Reprinted by permission.
[2] Charles Scribner's Sons. Reprinted by permission.

A great white owl floated like a flake of moonlight across the track, and vanished without a sound among the trees.

—Wells, *The Research Magnificent*, p. 44.

He passed, smoking a cigarette. She crammed her hand against her mouth to stop herself from speaking and the crushed gardenia filled her nostrils with its cold, fragrant velvet.

—Galsworthy, *Saint's Progress*, p. 345.

Almost from the first moment of my march, a faint large noise, like a distant surf, had filled my ears. Sometimes I was tempted to think it the voice of a neighbouring waterfall, and sometimes a subjective result of the utter stillness of the hill. But as I continued to advance, the noise increased and became like the hissing of an enormous tea-urn, and at the same time breaths of cool air began to reach me from the direction of the summit. At length I understood. It was blowing stiffly from the south upon the other slope of the Lozère, and every step that I took was drawing nearer to the wind.

—Stevenson, *Travels with a Donkey*.[1]

It is obvious that when comparisons are presented to make the image more vivid, they should recall actual experiences to the reader. Otherwise the result, as in the following examples, is mere vagueness or confusion. Turgénieff says: "The large glittering drops showered down swiftly with a certain sharp sound like diamonds"; Hearn: "Under the roof of our hotel I hear a continuous dripping sound; the drops fall heavily, like bodies of clumsy insects."

The comparison in which there is no straining after the unusual, which seems the simplest and most natural, is the most effective.

A fragrant mist lay like a soft veil over the park.

—Turgénieff.

The stars were extinguished like the street lamps of a human city.

Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed against the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake.

—Conrad, *The Lagoon*.

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No extended illustration is necessary to demonstrate that figures of speech are a most effective means of gaining vividness. They are inherently concrete and pictorial. Unlike the simple comparison of objects similar in kind, they cannot be deliberately sought out. The ineffective, the weak, the bad figure generally results from an attempt to *make a figure of speech*. The impossibility of doing so springs from the essential nature of figurative expression. It is not an artifice of style but is the spontaneous result of emotion and heightened feeling.

To secure unforced, natural figures one must work indirectly rather than directly. However industriously one may seek for resemblances on which to base figures, the heightened feeling which is the genesis of all true figures does not spring from the discovery of a resemblance, unusual though it may be. The process is exactly the reverse. The feeling is the cause, the figure the result. Emotion leads to a heightening, or rather a broadening, of the associative process so that a resemblance ordinarily not noted is brought to mind.

For this reason, in addition to their image-creating power, they reveal in the most striking manner the feeling of the writer and present the subjective impression.[1] Longfellow calls the glacier of the Rhone "a frozen cataract"; Dickens speaks of the "leaden eyes of ———"; Stevenson says that "shadows leaped from their ambush and fell prone."

The only way, therefore, by which this highest quality of descriptive style can be attained is through a closer, more sympathetic study of the object. A sentence from Ruskin, quoted earlier, will bear repetition here. The writer "should keep his eyes fixed firmly on the *pure fact*, out of which if any feeling comes to him or his reader, he knows it will be a true one."

The following examples will show the weak and often ludicrous result of attempting to manufacture figures without fully realizing them:

[1] See the discussion of the "Pathetic Fallacy" on pp. 314-316.

The landscape shrivelled in the heat of the sun, like bacon in a hot frying-pan.

The stagnant air struck us, overwhelmed, crushed, and at the same time smothered and bit like an angry animal till we clutched our throats to tear away the enemy.

The coat that Nature has thrown over this mountain peak resembled that of an animal which was shedding fur in large quantities.

I felt as feeble as a waterfall in summer, when only a little dampness trickles over the rocks.

Although the writer may not be able to create fresh suggestive figures, there is a negative virtue within the reach of all that he would do well to acquire. That is the avoidance of the hackneyed, the conventional, the trite, whether in figurative or semi-figurative expression. The figure is short-lived; it loses its figurative significance with use and ultimately acquires a literal meaning. "All language is poetry."[1] The expression which is in the half-way stage from figurative to literal is singularly inefficient. It has lost its image-making power and has not acquired a precise meaning with definite suggestion. Most slang expressions fall into this category.

The following list selected from the themes of students will be a sufficient indication of what to avoid:

Her saucy eyes were bright as stars; her teeth were like small pearls; and I loved to look at the roses in her cheeks.

The twinkling brown eyes were beginning to dim and fade, but a lovelight that outshone the brightest star was in them for her boy.

As the darkness increases the stars become vivid and soon the sky is an expanse of twinkling, sparkling diamonds.

A thousand sun-polished diamonds scintillated at my feet and stretched away in a great immutable blanket of snow.

[1] Greenough and Kittredge, *Words and Their Ways in English Speech*, Chap. II.

In the empty house, silence reigned supreme.

At my feet, the modest violets shyly hung their heads.

Around the little cabin, the tall pines stood like sentinels.

Far below us was the village, nestled snugly in the arms of Old Baldy.

Other trite personifications which are too frequently employed in a vain attempt at distinction may here be listed rather than exemplified. Nature, Old Sol, Zephyr, Spring, Summer, Jack Frost, Lady Nicotine —one may mention these at random and know that the discerning student will be able to add many more to the list.

XI. Technique of Special Forms of Description

A large part of descriptive writing is subsidiary to narration. There are two special forms of description which are to be found almost exclusively in either the story or the novel: the portrayal of (1) emotion, (2) a state of mind. They furnish a field in which language is supreme, in which it need fear no competition from other arts. Even acting, which must be objective, cannot represent the inner life so vividly as writing. Because of the fact that so large a part of the subject matter is non-material or spiritual, that the details cannot be furnished wholly from external sources, there are special methods which need attention.

The Emotions.—The feeling or emotion of a character on some particular occasion is obviously as individual and concrete as the impressions made on his senses by external objects. His feeling of grief or of surprise is not the same as that of his neighbor, nor is it always the same under differing conditions. Grief has certain general characteristics. Any setting forth of these is the work of exposition at the hands of the psychologist or social scientist. The particular grief of any person calls for the selection and presentation of the peculiar details that make it the individual experience that it is.

In general any emotion is characterized by (1) certain organic disturbances or muscular sensations, (2) bodily movements such as changes in expression, gestures, actions, (3) characteristic habits of thought or the persistence in the mind of fixed ideas, (4) peculiarities of vocal expression. It is in the selection of such of these manifestations as are peculiar to the situation that the work of the descriptive writer lies. In the example already cited on p. 287 Stevenson makes use of three of these: (1) organic disturbances—the quickened heart-beat, the dimness of sight, (2) associated gesture in the attempt to rub away the dimness of sight, and (3) the "hurry of the mind" and "a sort of anger against all the world."

Darwin in *The Expressions of the Emotions in Man and Animals* has made a scientific study of the organic disturbance and the expressive movements characteristic of the various emotions. The passage already quoted on p. 286 will serve as an illustration of his treatment. A knowledge of what in general to look for will be of invaluable assistance to the writer in presenting any particular emotion.

Changes in facial expression, such as opening or narrowing of the eyes, dilation or contraction of the pupils, raising or lowering of the eyebrows, extension or contraction of the nostrils, relaxing or closing or retraction of the lips, setting of the jaw, and clenching of the teeth, to mention only the most noticeable, like other details of appearance call for quickened perception. This is also true of significant gestures and actions, such as shrugging the shoulders, opening or closing the hands, the cringing of fear, or the crouching of anger.

For the observation and selection of details of organic disturbance or bodily sensation, and of the thoughts or ideas that fill the mind, the habit of introspection must be cultivated. Dryness of the mouth, "lump in the throat," quickened heart-action, moist palms, or cold sweat, constriction of scalp muscles, trembling, faintness, sinking feeling in the

pit of the stomach, inhibition of breathing, are all familiar experiences. The writer must be able to recall from his own experience those which seem most significant. It is obvious that in describing one's own feeling outward expression and gesture cannot be employed. The writer is limited to physical sensations and thoughts.

What characterizes our thinking when dominated by strong emotions is the fact that it is not abstract, logical, but is rather a succession of images, one of which generally recurs and becomes persistent. In anger we have a vision of ourself meting out punishment to the cause of it; in fear, of ourself overpowered by some known or unknown adversary; in remorse, of ourself as an object of pity or scorn to others. Stevenson has thus presented Markheim's fear of detection:

He played a game of skill, depending on the rules, calculating consequence from cause; and what if nature, as the defeated tyrant overthrew the chessboard, should break the mold of their succession? The like had befallen Napoleon (so writers said) when the winter changed the time of its appearance. The like might befall Markheim: the solid walls might become transparent and reveal his doings like those of bees in a glass hive; the stout planks might yield under his foot like quicksands and detain him in their clutch; aye, and there were soberer incidents that might destroy him: if, for instance, the house should fall and imprison him beside the body of his victim; or the house next door should fly on fire, and the firemen invade him from all sides. These things he feared; and, in a sense, these things might be called the hands of God reached forth against sin. But about God himself he was at ease; his act was doubtless exceptional, but so were his excuses, which God knew; it was there, and not among men, that he felt sure of justice.[1]

In the representation of feeling, whatever may be the sort of details the writer chooses to present, the general principles of economy in the use of details and the necessity of selecting those which have the power of suggesting others apply. The few significant are more effective than a number less carefully chosen.

Mood or State of Mind.—Strong feeling or emotion is

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necessarily transitory. Either there is a reaction or it passes into feeling of a lower tone, which may persist for some time. Anger and hatred may give way to vengefulness, fear to hopelessness, grief to dejection. Other feelings not so acute may dominate a person's life for indeterminate periods. The physical "spring fever" and the mental depression which we commonly call "the blues," homesickness, anxiety, exalted pride are familiar examples. Moods such as these are of especial significance in the motivation of conduct, and their portrayal is of importance to any narrative which like the novels and stories of the present day deal with the inner life.

Besides the altered personal appearance and the peculiar manner of speaking and acting, presentation of which is dependent on perception, these moods bring about changes in the inner life which are significant. These are the thoughts which fill the mind, and what may be called, from want of a better term, the "waves of feeling." Anxiety is an alternation of hope and despair; fear, of confidence and terror; homesickness, of longing and satisfaction; remorse, of loathing and self-justification. Accompanying this action and reaction of feeling, corresponding thoughts center the attention. The thinking may at the climaxes of feeling take the form of images, or of "mental debate," in which the character reasons with himself. The older drama used the soliloquy as a convention to put the thoughts of the character before the audience. It was a convention in a double sense. One does not express his thoughts: they may be only half-formed. Nor does one think in the orderly, logical fashion of the soliloquy.

As the state of mind is "mental action," details are presented in a time of sequence. Ordinarily a narrative thread of outer action binds it together and gives it continuity.

Lady Valleys opened it with a slight grimace, which deepened as she read. Her handsome, florid face wore an expression of sadness seldom seen there. There was, in fact, more than a touch of dignity in her reception of the unpalatable news.

"Eustace declares his intention of marrying this Mrs. Noel" - so ran her husband's letter—"I know, unfortunately, of no way in which I can prevent him. If you can discover legitimate means of dissuasion, it would be well to use them. My dear, it's the very devil."

It *was* the very devil! For, if Miltoun had already made up his mind to marry her, without knowledge of the malicious rumour, what would not be his determination now? And the woman of the world rose up in Lady Valleys. This marriage must not come off. It was contrary to almost every instinct of one who was practical not only by character, but by habit of life and training. Her warm and full-blooded nature had a sneaking sympathy with love and pleasure, and had she not been practical, she might have found this side of her a serious drawback to the main tenor of a life so much in view of the public eye. Her consciousness of this danger in her own case made her extremely alive to the risks of an undesirable connection—especially if it were a marriage—to any public man. At the same time the mother-heart in her was stirred. Eustace had never been so deep in her affection as Bertie, still he was her first-born; and in face of news which meant that he was lost to her—for this must indeed be "the marriage of two minds" (or whatever that quotation was)—she felt strangely jealous of a woman, who had won her son's love, when she herself had never won it. The aching of this jealousy gave her face for a moment almost a spiritual expression, then passed away into impatience. Why should he marry her? Things could be arranged. People spoke of it already as an illicit relationship; well then, let people have what they had invented. If the worst came to the worst, this was not the only constituency in England; and a dissolution could not be far off. Better anything than a marriage which would handicap him all his life! But would it be so great a handicap? After all, beauty counted for much! If only her story were not too conspicuous! But what *was* her story? Not to know it was absurd! That was the worst of people who were not in Society, it was so difficult to find out! And there rose in her that almost brutal resentment, which ferments very rapidly in those who from their youth up have been hedged round with the belief that they and they alone are the whole of the world. In this mood Lady Valleys passed the letter to her daughters. They read, and in turn handed it to Bertie, who in silence returned it to his mother. —Galsworthy, *The Patrician*,[1] pp. 115-117.

[1] Charles Scribner's Sons. Reprinted by permission.

CHAPTER VIII

NARRATION

GENERAL PRINCIPLES AND INFORMATIONAL NARRATIVE

I. What a Narrative Is

Narration calls into play exactly the same faculties that are essential to success in description—accurate observation, the power of selecting significant details, the ability to control the suggestion of these details. Like description it aims to stimulate the imagination of the reader so that he will recreate the experience of the writer. To do this requires the presentation of image-making material, that is, specific, concrete details.

Narration differs from description, however, in its purpose and hence in the type of details it selects. Action is incidental to description; it is essential to narration. Although a large part of the most vivid description presents action, the emphasis is thrown on appearance and not as in narration on the outcome of the action portrayed. Take for example a scene common on city streets. A fat man evidently unused to violent exercise is running breathlessly for a street-car, waving his arms and shouting to attract the attention of the motorman. The observer who is interested in the ludicrous appearance of the man and not at all in the success of his efforts has the descriptive attitude. The man's wife or his daughter who knows that he must get that particular car in order that he may catch a train is almost as much interested as the man himself in the result of his unusual exertion. Theirs is the narrative attitude.

A number of actions do not make a "story." The essential of narration is that it should present a series of actions constituting some occurrence or event. The term *series of actions* means that these actions succeed one another in some definite order and that they are bound together by some common relation. The order in narration is obviously succession in time. That the actions may constitute an occurrence or event, it is necessary that there should be progression, that taken together they should lead to some definite conclusion.

"Unity . . . does not," says Aristotle, "as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. . . . Homer . . . seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus—such as his wound on Parnassus, or his feigned madness at the mustering of the host—incidents between which there was no necessary or probable connection; but he made the Odyssey, and likewise the Iliad, to center around an action that in our sense of the word is one." [1]

The ordinary form of diary, which consists of memoranda of the writer's activities for any given period, may furnish material for a narrative, but it is no more narration than the notes which an observer takes of any scene are description. Consider the following entries from the *Diary* of Pepys:

January 20th, 1667. Up, and to my chamber to set down my journal for the last three days, and then to the office, where busy all the morning. At noon home to dinner, and then with my wife abroad; set her down at the Exchange, and I to St. James. . . . Thence with my Lord Bruncker to the Duke's playhouse (telling my wife so at the 'Change where I left her), and there saw *Sir Martin Mar-all* again, which I have now seen three times, and it hath been acted but four times, and still find it a very ingenious play, and full of variety. So home, and to the office, where my

[1] *The Poetics of Aristotle.* Butcher's translation, pp. 32-33. The Macmillan Company. Reprinted by permission.

eyes would not suffer me to do anything by candle-light, and so called my wife and walked in the garden. She mighty pressing for a new pair of cuffs, which I am against the laying out of money upon yet, which makes her angry. So home to supper and to bed.

January 21st, 1667. Up, and my wife and I fell out about the pair of cuffs, which she hath a mind to have to go to see the ladies dancing tomorrow at Betty Turner's school; and do vex me so that I am resolved to deny them her. However, by-and-by a way was found that she had them, and I well satisfied, being unwilling to let our difference grow higher upon so small an occasion and frowardness of mine.

"There are many actions of one man out of which we cannot make one action." The details given by Pepys have no relation except that they happened to the same individual. One does not lead to another: there is no reason apparent why the majority of them might not have been omitted; nor is there any reason except for the mere accident that they happened thus that they should be arranged as they are.

These two selections from the *Diary* were chosen because they contain the suggestion of a possible story—but Pepys was not a story-writer. He set his wife down at the Exchange: in the evening when he walked with her in the garden she pressed him for money for a new pair of cuffs. He refused. The next morning she returned to the subject and aroused his obstinacy by her persistence. They "fell out," but "by and by a way was found that she had them."

Here is the outline or framework of a domestic comedy. If Pepys had not been so unwary as to set his wife down in the city, if he had taken her to the play, she would not have seen the pair of cuffs upon which she set her heart. That is the beginning of the story: but there would have been none had her husband immediately consented. His refusal, their quarrel, grow out of his characteristic thrift. If the reader only knew by what ingenuity of Mistress Pepys "a way was found," the sequence of action would be complete.

What, then, is necessary to make a narrative, a story? Some sequence of actions which taken together shall consti-

tute an occurrence—that is, they shall be satisfactory, self-explanatory in themselves, shall, in the words of Aristotle, be a "whole." "A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is, or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it." [1]

It seems a work of supererogation for Aristotle to have defined such simple terms as *beginning*, *middle*, *end*, but in his statement we have in the simplest form the essentials of all narration. Life presents the threads of occurrences, not singly, but interwoven with each other and often badly snarled, so that it is seemingly impossible to untangle, to extricate them. The actions of any individual are so inextricably interwoven that only when one has some definite end in view is he able to pick out those which are of significance. The impulse to reconstruct any series of actions nearly always springs from the fact that the outcome, the result, is interesting. Situations constantly occur which we feel may lead to some important conclusion, but if, as we say, "nothing happens" there is no incentive to recount them.

Consider the incident from Pepys as an illustration. If Pepys had immediately consented to the purchase of the pair of cuffs, if there had been no "falling out," there would have been no story. It is the business of the writer or teller of the story to look back, to find those circumstances which constitute the beginning:—a woman's natural love of finery, the ladies' dancing-party on the morrow, the sight in the shops of a bargain—perhaps there were no bargains in the seventeenth century!—a thrifty husband. There must be likewise a "middle": the refusal of her husband "which makes her angry," her persistence which vexes him so that he is "resolved to deny them her."

[1] Aristotle, *op. cit.*, p. 31

This is the pattern, the fundamental principle of structure, of all narrative. Narration is as varied in its subject-matter as life itself. We may recount the most trifling incident in our daily life or the series of events that constitute a crisis in the life of an individual or of a nation, or the entire life of either one. The story of your altercation with a street-car conductor over a transfer and Gibbons's *Decline and Fall of the Roman Empire* are alike narrative. Whatever the event may be or the purpose in recounting it, whether it be to entertain, to show some trait of character, to present the justice or tragedy or irony of life, to illustrate some argument, or to give information, all narrative is governed by certain general principles which are inherent in its very nature.

II. Essentials of Narration

A. Unity of Impression.—The first requirement is that the actions recounted shall together give a single impression or effect. To secure this centrality of impression it is necessary that the writer should have the outcome clearly in mind and reject all details that do not contribute to bringing it about. In listening to any story or in reading it, we constantly ask ourselves, "What has this to do with the outcome?" If, when the end is reached, we are still perplexed as to the significance of any detail, we justly criticize the writer for dissipating our interest. We instinctively apply the Aristotelian definition of a "whole," "that which has a beginning, a middle, and an end."

1. Limitation of Subject

Selection of the central character. As in description unity is gained by limiting the subject, so it is in narration. In every event there is some one character who is most vitally concerned. The writer should carefully determine the character whose story he is to relate and confine himself to the actions of importance to that one. Any complex occur-

rence involving a number of characters may furnish as many stories as there are persons concerned. As the physical point of view in description limits what may be perceived and gives an impression different from that which might result from any other view, so the point of view in regard to character gives some definite principle for selection in narration.

Who is the central figure in the following action? What changes would be necessary to make it his story?

Mrs. Jessup was at the ribbon counter of a department store, trying to decide whether the pink silk she had could be trimmed with a ribbon of a deeper shade, when suddenly she heard a wail. Looking around, she saw a child clinging to the railing that surrounded the stairs to the basement, and crying bitterly. He looked indeed the picture of woe. She went and bent over him sympathetically.

"What's the trouble?" she asked.

"Where's my mamma?" wailed the little boy.

Just then another shopper, Mrs. Lee, came up. "You poor little boy!" she said. "Where was your mother last?"

But a sob was her only answer.

A kind-hearted old lady stopped beside the group, and began to fumble in her handbag. "Here, little boy!" she said, and popped a peppermint drop into his mouth. He sucked on it interestedly, though the tears still stood in his eyes and he looked as if he might wail at any moment.

Just then a young and good-looking woman burst through the group and rushed to the child. "Was muvver's boy losted?" she cooed, and patted him. His face brightened, and the kindly women shoppers watched his mother lead him away, explaining to him that he should have kept close to her at the notion counter instead of straying away to look at the bright buttons in the cases across the aisle.

Limiting the time. The question arises in writing any narrative, "Where shall I begin?" The simplest and most effective method is to begin at the latest possible moment. In every series of events, there is some one, if it is really a series, from which the others immediately spring, some one which is properly a beginning of this particular occurrence. Previous actions or events which are in a general way ante-

cedent not only to this occurrence but also to many others in the life of the character may be omitted. If the reader has to know them in order to understand the action, they can be properly subordinated and brought in at the point where they are necessary as explanation. The writer inevitably knows more about his characters than his readers, and it is amazing to discover not only how much he can leave out but how much he must leave out if his story is to be effective.

Compare the two beginnings of stories that follow:

After finishing his college course at Yale, Roger Armstrong had taken up salesmanship. He was very successful, and had recently been put in charge of a large territory, though he still went out "on the road" occasionally himself. He was returning from a business trip which had led him through most of the New England cities of the seaboard, for the article he was selling was something used on boats and naturally would not be sold in the rocky hills of western Massachusetts or New Hampshire. He had had a successful trip, and thought about it happily as he lay back in his Pullman chair, his eyes half-closed. Suddenly he had the feeling that someone was looking at him. He opened his eyes just a trifle, and through his eyelashes he could see that the woman across the aisle and a little in front of him had swung her chair half around, and over her magazine was scrutinizing him intently.

THE FATHER

The man whose story is here to be told was the wealthiest and most influential person in his parish; his name was Thord Overaas. He appeared in the priest's study one day, tall and earnest.

"I have gotten a son," said he, "and I wish to present him for baptism."

"What shall his name be?"

"Finn,—after my father."

"And the sponsors?"

They were mentioned, and proved to be the best men and women of Thord's relations in the parish.

"Is there anything else?" inquired the priest, and looked up.

The peasant hesitated a little.

"I should like very much to have him baptized by himself," said he finally.

"That is to say on a week day?"

"Next Saturday, at twelve o'clock noon."

"Is there anything else?" inquired the priest.

"There is nothing else"; and the peasant twirled his cap, as though he were about to go.

Then the priest arose. "There is yet this, however," said he, and walking toward Thord, he took him by the hand and looked gravely into his eyes: "God grant that the child may become a blessing to you!"

—Björnstjerne Björnson, *The Father.*[1]

The writer's purpose. As a further limitation of the subject, there is the most important of all, the purpose or personal attitude of the writer. What he will include will be in large measure predetermined by his purpose. In a crowd of people who witness some simple incident of the street there will be some who see only the humorous side, others who will consider it pathetic, and still others who will see in it the grim irony of life. The writer is, consciously or unconsciously, asking his readers to see events with his eyes. Just as the mental point of view of the writer of description determines what he sees, so does the feeling of the writer of narration determine for him what is significant.

What is the attitude of the writer in the following incident?

It was in the neighbourhood of Berkeley Square, and I had come out of a drawing-room, warm, scented and full of "portable property." The hall door was closed behind me, the East wind caught me in the face, and I walked into a child.

She may have been five years old. With a scanty red petticoat widespread over her humped up knees, she was sitting on the pavement and beating it with a bit of withered branch decorated with three or four brown leaves. In time to the beating she chanted a song. Blackish-brown curls hung all about her round, smutty little face; the remains of a hat rested beside her on the pavement; and two reckless, little black devils looked out of her eyes.

She was so delightful a contrast to the "portable property" that it was impossible not to stare at her.

So I went down the street crabwise.

[1] Translation by R. B. Anderson. Houghton Mifflin Company. Reprinted by permission.

She knew I was going crabwise, she knew the position of the "bobby" at the corner, she knew everything all round her. And when she saw me vanishing she began to flirt with me. She put her head on one side like a terrier asking for cake, and looked up through her tangle of curls. She smiled—I smiled, and went round the corner. There was a little patter of hob-nails, and *she* came round the corner. If she was queer on the ground, she was queerer on her feet; she had clapped her hat—the last bit of a large girl's hat—on the back of her head; her short, red petticoat gaped, her bare brown legs were thrust into a woman's boots. She shuffled along behind, beating the railings with her branch. Sometimes she ranged up alongside, shot a shy glance at my top-hat, and fell back again.

People passed and stared at her, but she paid no attention.

In Oxford Street we stopped and held a conversation. It began and ended thus:

"Would you like some sweets?" I left her sucking a sixpence, staring after me with her great black eyes, and beating a shop window with her branch.

But when I looked round again she was dancing to a barrel-organ with some other children, her petticoat a little red teetotum in the crowded street.

—John Galsworthy, *A Motley*,[1] pp. 105-107.

Purpose, personal attitude must not be confused with moral or didactic purpose. The tendency of most young writers, and of too many older ones, is to make everything they write serve some moral end. The narratives of students often seem to be a literary Children's Crusade. They forget that facts speak for themselves. The skilled writer may so present them that they need no intermediary between them and the reader. The lesson, whatever it may be, comes from the added insight that is gained from looking at things through the eyes of one who has some definite impression in regard to them.

2. Selection of Details

The limitation of the subject by choosing the most important character, by beginning at the latest possible moment, by having some definite personal impression, furnishes only a negative means of selection. It leads to the exclusion, the

[1] Charles Scribner's Sons. Reprinted by permission.

omission, of the irrelevant. But the number of details that remain is practically infinite. The writer cannot include any great number without becoming tedious and wearisome. The same principle holds here that governs in description. It is not quantity but quality that counts: not many details, but the few striking ones that have the power of suggesting others. The writer should select those actions which will stimulate the imagination of the reader to supply the minor and relatively unimportant.

What makes actions significant? We are called upon to make certain decisions which we believe at the time be be momentous. We feel that they are important because of what they may lead to. There are other actions which we consider at the time to be utterly trivial and insignificant, but which we see later are important because of their consequences. *A Piece of String*, for example, makes the death of Maître Hauchecorne hinge on the fact that on his way to market he stooped to pick up "a little bit of string." It is the potential or actual consequences of an act which determine its importance. The significant details are those which lead indirectly or directly to the conclusion of the story.

In the following incident are any details irrelevant? Can you suggest any details that should be included to make the conclusion more effective?

The street-car was not crowded, as it often is at five o'clock, but was just comfortably filled with passengers. It was raining briskly, and the car was filled with the smell of wet umbrellas. Little streams of water coursed down the floor to the back of the car, their flow greatly increased whenever the car started up with a jerk. We were much delayed by people who when they were getting off had to pay their fares out of wet overcoat pockets. Opposite me sat a woman who looked as if she had spent a hard day washing or scrubbing. Next her wriggled a boy who seemed to have no connection with her except that both were shabby. He looked almost too poor to have carfare and I thought he was lucky to have it so he could ride home instead of walking through the rain. He seemed trying in vain to look

out of the car windows, which were opaque from the steam caused by the heat and dampness.

Finally he got up and nudged the conductor. "Let me know when we get to Cherry Street, will you?" he asked, with a politeness of manner equalled by few old ladies.

The conductor nodded and smiled indulgently. After that the boy kept his eyes fixed on the conductor, his hands in his pockets.

"Cherry Street!" called the conductor, looking around at the boy as the car stopped and he opened the gates.

"You're sure this is Cherry Street?" asked the child, approaching the coin-box. "Isn't it Monroe Street?"

The conductor rubbed the steam off the window and peered out into the darkness. "Yes, it's Cherry," he announced. "Pay as you leave."

But the little boy had left.

The significance of details is contingent on the conclusion that the writer has in mind. It is important, therefore, that he should choose those details that bring out for the reader the impression which the occurrence made upon him. The object of a story-writer is not merely to show that a certain sequence of actions will produce a definite result. His purpose is not, like that of a writer of argument, to demonstrate the logical necessity of a conclusion. If the reader remains unmoved, if he says, "Very true, but what of it?" the story is a failure. The writer must ask himself how he wishes to impress the reader. He can answer that question only by being sure of the feeling which the occurrence has aroused in him. If it is humor or pathos or tragedy, then he must choose the details that will bring out the humorous or the pathetic or the tragic aspect. The essential unity of narration, like that of description, is a unity of impression, of feeling.

Exercise. Analyze *On the Stairs*, by Morrison, reprinted in Appendix D, for selection of details as to (a) unity of impression, (b) importance in leading to the conclusion.

It is here that the descriptive power of the writer comes into play. The imagination of the reader of narration is stirred in exactly the same way as in description, by the

presentation of the specific, the concrete detail. Instead of giving him information, the writer should present those details that call up images. The successful stories make use of abundant details of color, odor, sound, motion. The writer not only tells us what a certain character is like, but presents the character in action and allows us to draw our own conclusions. He gives us the actual words of the characters, the tones of their voices, their characteristic gestures.

The imagination is most active when something is left to the imagination. If interest in the forward movement of the story lags because of uninteresting detail, the image-making faculty becomes quiescent. Narration presents only a series of high points of an action. This principle is best illustrated in the drama with its division into acts and scenes, the interval between them often representing the passage of years, so that within the space of two hours a whole lifetime is acted out before us. The insignificant is omitted. In the simplest form of narrative, although there may be no change of place or of time, the same selection of significant moments is apparent.

The third source of suggestive power in narration is the creation of a cumulative effect by choosing those details that have a common suggestion. By this means not only is a closer unity secured, but there is a distinct advantage in the economy of effort on the part of both reader and writer. As the story progresses, the imagination may be kept alive by fewer and fewer details. If contrasting details are presented, they must serve the purpose of *contrast* as an artistic device for heightening the effect. There is a vast difference between *contrast* and *contradiction*. As in description, the contrasting details must be reconciled and made to serve a common purpose. In *Markheim*, Stevenson makes use of the sense of security which the murderer feels to heighten the reaction that is brought about by his own association of ideas:

Here, then, Markheim drew in a packing case before the cabinet, and began to search among the keys. It was a long

business, for there were many; and it was irksome, besides; for, after all, there might be nothing in the cabinet, and time was on the wing. But the closeness of the occupation sobered him. With the tail of his eye he saw the door—even glanced at it from time to time directly, like a besieged commander pleased to verify the good estate of his defenses. But in truth he was at peace. The rain falling in the street sounded natural and pleasant. Presently, on the other side, the notes of a piano were wakened to the music of a hymn, and the voices of many children took up the air and words. How stately, how comfortable was the melody! How fresh the youthful voices! Markheim gave ear to it smilingly, as he sorted out the keys; and his mind was thronged with answerable ideas and images; churchgoing children and the pealing of the high organ; children afield, bathers by the brookside, ramblers on the brambly common, kiteflyers in the windy and cloud-navigated sky; and then, at another cadence of the hymn, back again to church, and the somnolence of summer Sundays, and the high genteel voice of the pârson (which he smiled a little to recall) and the painted Jacobean tombs, and the dim lettering of the Ten Commandments in the chancel.

And as he sat thus, at once busy and absent, he was startled to his feet. A flash of ice, a flash of fire, a bursting gush of blood, went over him, and then he stood transfixed and thrilling.[1]

B. Arrangement of Details.—The easiest method is to arrange the details in the order in which they occurred or are supposed to have occurred. This is the chronological order. It is generally followed in simple narrative.

In the "epic order," so called because it is the convention in epic poetry, the writer to arouse interest begins with some exciting incident and then later recounts the action that has preceded it. The opening scene of *Paradise Lost* presents the council of the fallen angels, reserving the account of their revolt against God and their fall from Heaven until Book VI. A similar plan is followed in the *Iliad* and *The Faery Queen*.

This device has, like all literary artifices, lost much of its effectiveness through over-use. The reader does not like to have the progress of the story interrupted or even turned

[1] Charles Scribner's Sons. Reprinted by permission.

backward to find out what happened earlier. Also it requires no little skill to make the opening action self-explanatory and still greater training to bring in what has preceded it without halting the action to do so. The chief value of this method for young writers is that having begun in what they consider to be the middle of their story, they generally find that it is not necessary to go back, that what they had planned to bring in later may better be omitted. The result is a vivid, moving narrative shorn of explanatory details.

When, however, the earlier action is necessary, it can by the exercise of ingenuity be brought in without any apparent retrogression. The beginning of Mrs. Wharton's *Souls Belated* illustrates how a skilful writer can make a story move forward, backward, and then forward without any hitch or jolting. The following selection illustrates how it is made to move backward:

Lydia had learned to distinguish between real and factitious silences; and under Gannett's she now detected a hum of speech to which her own thoughts made breathless answer.

How could it be otherwise, with that thing between them? She glanced up at the rack overhead. The *thing* was there, in her dressing-bag, symbolically suspended over her head and his. He was thinking of it now, just as she was; they had been thinking of it in unison ever since they had entered the train. While the carriage had held other travellers they had screened her from his thoughts; but now that he and she were alone she knew exactly what was passing through his mind; she could almost hear him asking himself what he should say to her. . . .

The thing had come that morning, brought up to her in an innocent-looking envelope with the rest of their letters, as they were leaving the hotel at Bologna. As she tore it open, she and Gannett were laughing over some ineptitude of the local guide-book—they had been driven, of late, to make the most of such incidental humors of travel. Even when she had unfolded the document she took it for some unimportant business paper sent abroad for her signature, and her eye travelled inattentively over the curly *Whereases* of the preamble until a word arrested her: Divorce. There it stood, an impassable barrier, between her husband's name and hers.

She had been prepared for it, of course, as healthy people are said to be prepared for death, in the sense of knowing it must

come without in the least expecting that it will. She had known from the first that Tillotson meant to divorce her—but what did it matter? Nothing mattered, in those first days of supreme deliverance, but the fact that she was free; and not so much (she had begun to be aware) that freedom had released her from Tillotson as that it had given her to Gannett. This discovery had not been agreeable to her self-esteem. She had preferred to think that Tillotson had himself embodied all her reasons for leaving him; and those he represented had seemed cogent enough to stand in no need of reinforcement. Yet she had not left him till she met Gannett. It was her love for Gannett that had made life with Tillotson so poor and incomplete a business. If she had never, from the first, regarded her marriage as a full cancelling of her claims upon life, she had at least, for a number of years, accepted it as a provisional compensation,—she had made it "do." [1]

Exercises. 1. Examine an epic, *The Iliad, The Odyssey, The Æneid, The Faery Queen, Paradise Lost,* to determine the device by which the author introduces the "antecedent action." Compare this with the method used by Mrs. Wharton.

2. Write the beginning of a story in which you use the epic order, that is, begin with an interesting incident late in the sequence, introduce the antecedent action, and then take up the thread of the narrative.

C. Movement.—The reader of narration insists not so much upon action as movement, and this not movement in a circle but progression. The more rapidly the writer can unfold his story consistently with his purpose in telling it, the greater will be the reader's interest. The rate of movement is determined partly by the nature of the narrative but more emphatically by the amount of space at the disposal of a writer. Editors of magazines and newspapers and readers of stories and articles have come to expect brevity in narration. The problem of bringing a narrative within the preëstablished limits may be met in one of two ways. When the object is the giving of information, condensation may be used. But condensation precludes the giving of suggestive concrete details upon which vividness depends. The

[1] Charles Scribner's Sons. Reprinted by permission.

second method is the careful selection of incidents to be presented. The writer begins at the latest possible moment in the progress of the action, he presents only those incidents which are most significant in themselves, and he presents them in such a way as to suggest what intervenes. Movement is thus first of all dependent on intelligent selection.

Movement and life are further given by the omission of: (1) interpretation or explanation by the writer of the significance of actions and the motives of characters: (2) description which is not necessary to an understanding of the feelings of the characters: (3) dialogue which is meant to convey the opinions of the writer, or any sort of conversation between characters which is mere discussion and does not carry on the action.

Rate of movement has but little relation to the period of time covered by a narrative. A single day in the life of one character may be more crowded with interesting action than the whole lifetime of another. Hawthorne's *Great Stone Face* covers the whole of Ernest's life in a few thousand words. Yet the movement is leisurely compared to that of Stevenson's *Treasure Island*, the action of which occurs within the space of little more than a year. The rapidity which is the charm of one would be subversive of the purpose of the other.

The writer is concerned with rate of movement of the different parts of his story as a means of indicating the relative importance of the various incidents to the development of his purpose. Emphasis in narration as in other forms of writing depends in part on the proportionate amount of space devoted to the various phases. We expect important incidents to be given in detail, the less important to be hurried over, and the comparatively unimportant to be omitted. So long as the reader feels the importance of the scene that is given in detail, he does not object; whereas he may be irritated by a paragraph that summarizes a whole decade, because he feels that it may as well have been omitted.

III. Kinds of Narrative

Most people distinguish two kinds of narration, narrative of fact and fiction. If the distinction, as is commonly the case, is based on whether the events recounted have actually taken place or are the product of the writer's imagination, it has no special significance. The reader's opinion of *On the Stairs*, for example, his insight into the methods of Morrison, are not affected by knowing whether its source is fact or imagination. Fact and fiction as thus used would bring in a wholly extraneous criterion.

Any distinction to be significant must reveal differences in method. If we take *fact* and *fiction* as referring not to the actuality of an occurrence but to a difference in the writer's purpose which manifests itself in the choice of incidents and the manner of their presentation, then the classification has some value. By narrative of fact we mean that which is written primarily to give information, by fiction that which is written primarily to give æsthetic pleasure. In order to avoid the confusion likely to arise from using the terms *fact* and *fiction*, it is better to substitute *informational narrative* and *artistic narrative*.[1]

Closely allied to this classification is another commonly employed, namely, that into narrative without plot and narrative with plot, sometimes called simple narrative and complex narrative. The term *plot* is used in such widely varying senses that in order to understand the significance of this division one must have some clear-cut notion of its meaning. As sometimes used plot is synonymous with plan. In this general sense of the word all narrative which is properly constructed has plot, and it would be meaningless to speak of narrative without plot.

In a more technical sense, *plot* has a special meaning. It may be defined briefly as the underlying plan of a narrative,

[1] This division, like most literary classifications, is suggestive rather than scientific. The distinction cannot be insisted upon arbitrarily. Many anecdotes and accounts of adventure are written primarily to entertain: many works of fiction have an obvious didactic purpose.

the details of which are so selected and so arranged as to arouse the reader's curiosity regarding the outcome and to hold the reader in suspense until the end or approximately the end is reached.[1] The distinctive features of plot are the determination of a character to gratify some desire or accomplish some purpose, difficulties to be overcome or obstacles to be surmounted, and suspense as to the outcome of such action. Our interest in a narrative with plot is prospective. We are interested in the details because of their bearing on the outcome. In a narrative without plot we are interested in the details either for their own sake or because they serve to explain what has already been given. We may put down the latter when we have read it only half through with a feeling of partial satisfaction. With plotted narrative, however, there is actual dissatisfaction unless the end is known. That age-old appeal of countless thousands of children, "Oh, just one more chapter, Mother!" may be taken as a demonstration of plot interest.

The business of strictly informational narrative, like that of exposition, to which it is closely allied, is to give the facts in the simplest, most straightforward manner possible. The important facts, the outcome, may be given first and all the rest serve as explanation. This is the method actually prescribed in newspaper writing, and it is frequently followed in other forms. For this reason informational narrative is generally without plot. Although literary narrative may be without plot, a plot either simple or complex is generally characteristic of stories written to give pleasure. The division into narrative without plot and narrative with plot thus coincides generally with the earlier division into informational and artistic. Further details in regard to plot will, therefore, be given in connection with the discussion of artistic narrative.

[1] The distinction between narrative without plot and narrative with plot finds almost an exact parallel in the distinction between a loose and a periodic sentence. See pp. 158-159.

IV. Informational Narrative

This kind of narration includes all the various types the purpose of which is to inform the reader of the facts of any occurrence. Its chief literary types are history and biography. It also includes the less pretentious and less extensive forms of narrative such as the news items in our papers; accounts of current events in the fields of politics, government, literature, or art which are to be found in magazines; stories of travel or adventure, journals or diaries giving an account of contempoary events by some participant or witness; biographic sketches, anecdotes illustrative of some principle or some aspect of character, and incidents of personal experience.

The student is not qualified to write either history or biography, and, therefore, attention will be given here only to the more ephemeral and less important forms. These demand in general the same qualities and present the same problems as the longer forms. What, then, are the requirements of informational narrative?

The first requirement of informational narrative, as of any narrative, is that it should be interesting. It is usually addressed to a specific class of readers who are likely to consider its facts important. The rural correspondent of a country weekly presents the facts his readers wish to know, however much amusement they may furnish to metropolitan readers. A city paper gives a large proportion of space to local affairs; moreover, it has its distinct clientele, and not only the news it contains but the prominence given to any single item depends on the class of readers to which it appeals. But after one has determined the audience to which he will appeal, he should try to make his audience as extensive as possible by emphasizing in any occurrence that which is important to the largest number of people. He should not be the village gossip or local reporter.

Besides the importance of an occurrence, there are other qualities which give it interest. The strange, the unusual,

the out-of-the-ordinary has always an appeal because of the innate curiosity of human nature. More significant for the young writer, however, is the almost universal interest of readers in any incident, however trivial in itself, that gives them an added insight into character, a better understanding of the motives that prompt human action. A fourth source of interest is utilized by newspaper editors in what they call "human-interest stories," those accounts of simple incidents that appeal to the fundamental emotions of humor or of sympathy and pity for the unfortunate.

The second requirement is that there shall be some purpose in the telling of the narrative, beyond the mere fact that the details in it actually occurred. There is no tyranny for the inexperienced writer like the tyranny of facts. He should reflect that the reader is not interested in events merely because they happened, but because they can be made significant for him. The writer must, to quote what Stevenson has said in another connection, "half-shut his eyes against the dazzle and confusion of reality. . . . For the welter of impressions . . . which life presents, it [art] substitutes a certain artificial series of impressions . . . all aiming at the same effect, all eloquent of the same idea."

—Stevenson, *A Humble Remonstrance.*

The third requirement of informational narrative is that it shall be true. It is not sufficient that all the details recounted should have occurred: there must be no distortion by the omission of important details. Nor must truth be sacrificed through exaggeration of certain details for the sake of making a narrative interesting. Although due attention should be given to all interesting details, accuracy is not to be sacrificed to interest.

It is, furthermore, not enough that there shall be truth to outward fact, but the narrative must seem true to the reader. The writer who assumes that because certain events have actually occurred it is unnecessary for him to make them seem probable, shirks his obligation to the reader. "Truth

is often stranger than fiction." The writer who attempts to recount a strange or improbable occurrence has a more difficult task than the writer of fiction, and he cannot take refuge behind actuality from the accusation of incompetence.

V. Types of Informational Narrative

1. **Anecdote.**—The anecdote is a brief narrative told usually to illustrate some general truth or principle or to show some striking characteristic of an individual or a community. In brief form it epitomizes the characteristics of informational narrative. It presents an actual occurrence; it has a definite purpose which gives point and unity to the details that are included; it is interesting because it presents information in a concrete, pictorial form, and frequently—though this is not necessarily the case—is of a humorous nature.

The anecdote is most commonly told to illustrate character. In general use, the term *anecdote* has come to mean *a brief character sketch.* It has also retained something of the significance of the Greek word from which it is derived, meaning "not given out" or not made public. Hence a good anecdote has the virtue of novelty. Anecdotes of famous men generally recount some incident of their private lives and give the reader a more intimate knowledge of them. To be effective an anecdote of this sort should be brief; it should reveal some interesting trait of the character about whom it is told; it must, especially if it be of a humorous nature, have a definite climax. For example:

> I met Moore at a dinner party not long since, and Scott was again . . . the subject of conversation. "He was the soul of honesty," said Moore. "When I was on a visit to him, we were coming up from Kelso at sunset, and as there was to be a fine moon, I quoted to him his own rule for seeing "fair Melrose aright," and proposed to stay an hour and enjoy it. "Bah!" said he, "*I* never saw it by moonlight." We went, however; and Scott, who seemed to be on the most familiar terms with the cicerone, pointed to an empty niche and said to him, "I think, by

the way, that I have a Virgin and Child that will just do for your niche. I'll send it to you!" "How happy you have made that man!" said I to him. "Oh," said Scott, "it was always in the way, and Madame S. is constantly grudging it house-room. We're well rid of it."

"Any other man," said Moore, "would have allowed himself at least the credit of a kind action."

—N. P. Willis, *Famous Persons and Places.*[1]

The following is an anecdote from a student's theme:

At supper the other night, I sat at table with a genuine Michigan half-back. He had played a fine game that afternoon, and his body was evidently somewhat bruised; but his appetite seemed to be unimpaired. We were served soup for the first course; when he had finished his portion, he beckoned to the waiter and modestly requested another "quart" of the steaming liquid. This, too, soon disappeared; and, with a yawn, he calmly doubled the usual second course order. With this his whole attention was occupied for a few brief minutes; but his appetite was evidently still unsatisfied, for, after devouring everything within reach, he examined the dishes on the table in a discontented manner. Finally he called the waiter again, and exactly duplicated his previous order. When the food was placed before him, he attacked it, apparently with undiminished appetite; but soon he began to eat more slowly, and at last he ceased altogether. And then, resting his head on his hands and speaking to no-one in particular, he remarked in a regretful voice, "Aw, I'm too tired to eat!"

—*Student's Theme.*

An anecdote may illustrate a trait of a group or class of people rather than an individual. Anecdotes to depict racial traits are too common to need illustration. The student body of a school or college, the inhabitants of a town or village, the foreign groups that have distinct settlements in large cities and in certain sections of the country have characteristic traits no less striking than those of an individual.

2. **Biographic Sketch.**—It is necessary at the outset to distinguish the biographic sketch from the summary account such as the article in an encyclopædia which gives in succinct

[1] Charles Scribner's Sons.

form the main facts in the life of some famous man. The biographer is expected not only to tell us what a man did, but what he was, to give us the principal influences which affected his character, to show in the incidents he recounts the operation of cause and effect.

To write this type of biography of any historical personage, even in a brief form, requires extensive information such as most students are not likely to have. There are plenty of subjects, however, which are within their range. Many current magazines devote a section to interesting personalities, men who although they occupy no conspicuous position are a valuable asset to the community in which they live. Newspapers, on the death of some prominent man, or at some climax in his career when public attention is focused on him, publish similar biographic sketches. An example of such a biographic sketch may be found in Ida M. Tarbell's article, "A Noble Life," in the *American Magazine* for July, 1912. The first few paragraphs of it are quoted here, to show how the writer unifies her article and gives the reader a definite impression of the character she is to write about, by making a specific statement of the controlling motive of that character, to which further details are to be related:

When we attempt to set down the social symptoms of our day we must include the Revolt of the Young Rich. All over the land it is going on -a questioning of the fortunes laid in their hands, a resentment at the chance for a life-fight of their own taken away, a rising passion of pain and indignation at meaningless inequalities and sufferings. They are not taking it out in talk, at least not all of them. An increasing number are offering themselves for actual everyday service, and offering themselves in humility as learners. Such a one was a young girl, Carola Woerishoffer by name, who four years ago suddenly appeared among the social workers of New York City. She had come "to learn and to help," she said.

A few months ago she was suddenly killed like a soldier at his post in the discharge of her self-imposed task of learning and helping. Brief as was Carola Woerishoffer's term of service, it has left an impression whose significance, those who

now sit bewildered by the seeming meaninglessness of her death, will surely in time more and more fully realize.

The girl came into the social work of New York City direct from Bryn Mawr College, where she had been graduated in 1907. She was not one of the many girls who are sent to college. She was one of the few who go because they want its training for a special self-chosen undertaking. "Helping to improve social conditions" was the work she had set for herself—not probably in those words but certainly in their spirit. It was entirely logical that she have this ambition. It was in her blood and it was one of the strongest influences of her childhood associations.

The student may follow the example of President Eliot and write an account of a man whose life under the most commonplace conditions reveals heroic traits. In *John Gilly, Maine Farmer and Fisherman*,[1] he says: "This is the life of one of the forgotten millions. It contains no material for distinction, fame, or long remembrance; but it does contain the material and present the scene for a normal human development through mingled joy and sorrow, labor and rest, adversity and success, and through the tender loves of childhood, maturity and age. We cannot but believe that it is just for countless quiet, simple lives like this that God made and upholds this earth." If he have no other subject, he may write about himself. Edward Fitzgerald wished that there were more biographies of obscure persons. The student who writes an autobiography may if he gives something more than a mere recital of facts produce an interesting narrative. In brief compass, it is impossible for him to trace all the various influences that have determined his character. To account for some one ambition, some hobby, some special aptitude or proficiency, some special weakness, is all that he should attempt.[2]

3. **Incident of Personal Experience.**—The term *incident* by its derivation suggests an occurrence that is subordinate in character, that happens unexpectedly while we are following out some preconceived plan or the routine of work, and

[1] The Century Company. Reprinted by permission.
[2] See pp. 53-55.

that has little effect on the general action. We speak of the incidents that occur to us on a journey, or the incidents that happen in the day's work. Often trivial events are interesting because they relieve boredom or break the monotony of work. If the writer is not able to distinguish between these which are dependent on circumstances and others which have real interest for readers because they are humorous or reveal character or give added insight into human nature or even illustrate some moral principle, he is not likely to succeed in writing longer and more important types of narrative. The following illustrates how even the most insignificant occurrences can be made interesting:

Sometimes I imagine as I walk along that I am talking to one of my professors: I do it so that I may have something ready to say, in case I should ever walk with one. My imaginary talks with some have been very interesting to me, particularly those with my professor of history. He has always seemed to me to have perfected the art of listening. When he sits behind his desk, "fifty-seven different varieties" of expression pass in quick succession across his face. Every thought of his, every thought of the speaker finds itself traced in the lines of his mouth or the light of his eyes. So two weeks ago it befell that I walked with the Professor, to whose quiz I was going. We left the baize doors of the Library at the same time, and there was a moment of embarrassment.

"I believe we're going to the same place," I ventured.

"I believe we ah"—he responded affably.

"It's later than I usually start—I was reading such a fascinating account of King Alfred——"

"It's lateh than I staht usually, too," he vouchsafed.

"There's an English boy who lives next door to us who gets so intensely interested in Macaulay's History of England that he sits up until two and three in the morning reading, all unconscious of the time."

"Ah! indeed!" he exploded, scaring me so that I jumped almost perceptibly. But he didn't seem displeased over my piece of news, and he didn't seem to have anything else to say, so I continued.

"That boy knows English History just as though it was A. B. C. In his home town the common is supposed to have been Cæsar's camping-ground, and he's been to all the places of historical interest time and again. He speaks of 'w'ats'is name Old

Cecil, now,' and Queen Bess as though they were acquaintances of his."

"Ah! indeed!" he said encouragingly.

"Father and Mother and I had planned to spend this summer in England, but had to alter our plans. I'm sorry not to have gone before taking this course, I would have had so much more personal an interest."

"Ah!—I was in Italy this summeh," he said very pleasantly indeed. He didn't add any particulars, and the walk wasn't ended yet, so I plunged into more confidences.

"I have been in Nebraska, and I've heard it said that Nebraska's skies rivaled Italy's. They're certainly very beautiful."

"Ah! indeed!" he acquiesced. Then we both bowed, for we were at the door and couldn't talk any more.

—*Student's Theme.*

4. Accounts of Travel.—"To make a traveler an agreeable companion to a man of sense, it is necessary," says Fielding, "not only that he should have seen much, but that he should have overlooked much of what he hath seen." The first requirement, therefore, is the omission of details which have only a personal interest to the writer. The reader demands those details and incidents which characterize a country, or city, and its people, which enable him imaginatively to share the privilege of the traveler to know new places and strange people. Yet the account should be personal, in the sense that it should give not the information contained in a guide book but the writer's own impressions of what he has seen and experienced. Unless he have a catholicity of taste and broad sense of humanity, he is not likely to see beneath the surface of things. If he is interested merely in good food, a comfortable bed, and the avoidance of contact with people not of his own class, he will have nothing to tell that will interest his reader. The following example from Stevenson's *Travels with a Donkey*[1] illustrates the qualities required:

The *auberge* of Bouchet St. Nicolas was among the least pretentious I have ever visited; but I saw many more of the like

[1] Charles Scribner's Sons. Reprinted by permission.

upon my journey. Indeed, it was typical of these French highlands. Imagine a cottage of two stories, with a bench before the door; the stable and kitchen in a suite, so that Modestine [the donkey] and I could hear each other dining; furniture of the plainest, earthen floors, a single bed-chamber for travellers, and that without any convenience but beds. In the kitchen cooking and eating go forward side by side, and the family sleep at night. Any one who has a fancy to wash must do so in public at the common table. The food is sometimes spare; hard fish and omelette have been my portion more than once; the wine is of the smallest, the brandy abominable to man; and the visit of a fat sow, grouting under the table and rubbing against your legs, is no impossible accompaniment to dinner.

But the people of the inn, in nine cases out of ten, show themselves friendly and considerate. As soon as you cross the doors you cease to be a stranger; and although this peasantry are rude and forbidding on the highway, they show a tincture of kind breeding when you share their hearth. At Bouchet, for instance, I uncorked my bottle of Beaujolais, and asked the host to join me. He would take but little.

"I am an amateur of such wine, do you see?" he said, "and I am capable of leaving you not enough."

In these hedge-inns the traveller is expected to eat with his own knife; unless he ask, no other will be supplied: with a glass, a whang of bread, and an iron fork, the table is completely laid. My knife was cordially admired by the landlord of Bouchet, and the spring filled him with wonder.

"I should never have guessed that," he said. "I would bet," he added, weighing it in his hand, "that this cost you not less than five francs."

When I told him it had cost me twenty, his jaw dropped.

He was a mild, handsome, sensible, friendly old man, astonishingly ignorant. His wife, who was not so pleasant in her manners, knew how to read, although I do not suppose she ever did so. She had a share of brains and spoke with a cutting emphasis, like one who ruled the roast.

"My man knows nothing," she said, with an angry nod; "he is like the beasts."

And the old gentleman signified acquiescence with his head. There was no contempt on her part, and no shame on his; the facts were accepted loyally, and no more about the matter.

I was tightly cross-examined about my journey; and the lady understood in a moment, and sketched out what I should put into my book when I got home. "Whether people harvest or not in such or such a place; if there were forests; studies of

manners; what, for example, I and the master of the house say to you; the beauties of Nature, and all that." And she interrogated me with a look.

"It is just that," said I.

"You see," she added to her husband, "I understood that."

5. Account of Adventure.—The interest in a tale of personal adventure is different from that in any of the types that have been mentioned. The occurrence should be exciting; a dangerous situation, the possibility of disaster, generally furnishes the nucleus of the action. We have here in the recounting of an actual experience the essentials of a story with plot. It should have a definite climax to which all the rest of the details lead, there should be suspense until the climax is reached, and then a quick ending so as to avoid the effect of anticlimax. There should, however, be no sacrifice of the effect of veracity for the sake of making a good story. Often in an exciting story it is necessary to tone down the details in order to make it probable. If the account is told in the first person this is especially necessary in order to avoid the impression of boastfulness on the part of the writer.[1] The following from Roosevelt's *The Wilderness Hunter*[2] is a good illustration:

Making camp took but a moment. I opened the pack, tossed the bedding on a smooth spot, knee-haltered the little mare, dragged up a few dry logs, and then strolled off, rifle on shoulder, through the frosty gloaming, to see if I could pick up a grouse for supper.

. . . . . .

At last, as I was thinking of turning towards camp, I stole up to the crest of one of the ridges, and looked over into the valley some sixty yards off. Immediately I caught the loom of some large, dark object; and another glance showed me a big grisly walking slowly off with his head down. He was quartering to me, and I fired into his flank, the bullet, as I afterwards found, ranging forward and piercing one lung.[3] At the shot he uttered a loud, moaning grunt and plunged forward at a heavy gallop, while I raced obliquely down the hill to cut him off. After

[1] Further illustrations are given in Scott and Zeitlin. *College Readings in English Prose*, pp. 424-436.

[2] Courtesy of G. P. Putnam's Sons.

[3] See footnote on p. 360.

going a few hundred feet he reached a laurel thicket, some thirty yards broad, and two or three times as long, which he did not leave. I ran up to the edge and there halted, not liking to venture into the mass of twisted, close-growing stems and glossy foliage. Moreover, as I halted, I heard him utter a peculiar, savage kind of whine from the heart of the brush. Accordingly, I began to skirt the edge, standing on tiptoe and gazing earnestly to see if I could not catch a glimpse of his hide. When I was at the narrowest part of the thicket, he suddenly left it directly opposite, and then wheeled and stood broadside to me on the hill-side, a little above. He turned his head stiffly towards me; scarlet strings of froth hung from his lips; his eyes burned like embers in the gloom.

I held true, aiming behind the shoulder, and my bullet shattered the point or lower end of his heart, taking out a big nick.[1] Instantly the great bear turned with a harsh roar of fury and challenge, blowing the bloody foam from his mouth, so that I saw the gleam of his white fangs; and then he charged straight at me, crashing and bounding through the laurel bushes, so that it was hard to aim. I waited until he came to a fallen tree, raking him as he topped it with a ball, which entered his chest and went through the cavity of his body, but he neither swerved nor flinched, and at the moment I did not know that I had struck him.[1] He came steadily on, and in another second was almost upon me. I fired for his forehead, but my bullet went low, entering his open mouth, smashing his lower jaw and going into the neck.[1] I leaped to one side almost as I pulled trigger; and through the hanging smoke the first thing I saw was his paw as he made a vicious side blow at me. The rush of his charge carried him past. As he struck he lurched forward, leaving a pool of bright blood where his muzzle hit the ground; but he recovered himself and made two or three jumps onwards, while I hurriedly jammed a couple of cartridges into the magazine, my rifle holding only four, all of which I had fired. Then he tried to pull up, but as he did so his muscles seemed suddenly to give way, his head drooped, and he rolled over and over like a shot rabbit. Each of my first three bullets had inflicted a mortal wound.[1]

[1] The sentences indicated show clearly the difference in method between informational and artistic narrative. Had Roosevelt been interested only in telling a thrilling story of adventure, in building up suspense, he would not have inserted at these points the statements as to the effect of his shots. He gained this information, of course, after the bear was killed. He inserts it out of the normal chronological order and in violation of the principles of suspense, because he wishes to give fellow-hunters the facts.

6. News Accounts.—The method of the newspaper story is the exact opposite of that of any narrative with plot. Newspaper style demands that the opening paragraph should give all the important facts. The typical newspaper story is constructed on the principle of anti-climax. After the opening paragraph, details are taken up in the order of their importance, the more important being given first and least important being reserved to the last. This is done in order that the reader may stop at any point that his lack of either time or of interest dictates and that the editor may strike out any number of paragraphs from the end that the exigencies of changing news values or of space demand without having to rewrite the story.

Fargo, Dec. 31.—After beating the agent into unconsciousness, two robbers tonight entered the American Express Company's office in the Northern Pacific station at Moorhead, Minn., seized $1,300 in currency, and escaped.

Fred Elstead, 24, of Moorhead, book-keeper in the express office, had left the room for a few minutes, and as he passed on the west side of the passenger station was struck over the head by one of the robbers.

The robbery occurred a few minutes before the scheduled arrival of the Northern Pacific passenger train from the east on which the money was to be placed and shipped west.

Employees in the express car, wondering why Moorhead station did not have the consignment of express as usual, made inquiry of officials at the station and investigation followed.

Employees of the station found Elstead lying in a snowbank and the currency missing from the office.

Practice in writing newspaper accounts is admirable training in the art of writing even though one may never apply his knowledge in newspaper work. To be able to seize upon the essential points of interest in an occurrence is a faculty that is valuable in any sort of writing.

Exercise. Choose three newspaper accounts of varying lengths. Analyze them: do they conform to the requirements enumerated above? If not, recast them so that they will.

There are certain contemporary movements, political, social, educational, industrial, which extend over so long a

space in time or manifest their importance sporadically at places so remote from each other that the reader of the daily papers gets accounts of them piecemeal or not at all. The demand for articles which will keep the reader informed of the progress of such movements has led to the establishment of weekly and monthly magazines for their publication.

Such accounts as these are a sort of contemporary history and have on a limited scale the characteristics of history. They are, therefore, the highest type of the brief informational narration, because they call into play the full powers of the writer. He must have an exhaustive knowledge of the facts of any movement, or at least of that aspect of it to which he may limit himself. He must be able to point out the significance of apparently minor incidents and to explain and interpret the relation of events. Although the chronological order may be followed, the relation of cause and effect should be kept apparent. As any widespread movement is carried on simultaneously by groups of people in different places, perhaps without coöperation, the writer must be able to synchronize the diverse efforts. Great movements or enterprises demand leaders. There is thus the element of personalities to be taken account of and to serve as an added source of interest.

Exercise. Choose one of the following topics and write a summarizing narrative of the development of some one aspect of it:

Conference Control of Intercollegiate Athletics.
Development of the Elective System.
The Honor System of Examinations.
The Consolidated Rural School.
State Aid for Public Schools.
The Play-ground Movement.
The Boy Scouts.
The Girl Scouts.
The Commission Plan of City Government.
Conservation of Water Power (or Forests) (or Minerals).
Military Training in Public Schools.
Development of State Militia.

CHAPTER IX

ARTISTIC NARRATIVE OR STORIES

I. The Requirements of a Story

The universal interest in stories is a natural expression of the desire of the readers for experience. The writer may present life as it is, as it once was, as he would like to have it be, or as it might be in the world of magic or of faery. The reader is interested not by the facts of any occurrence, but by its power to stimulate his imagination so that for the time being he is a participant in it or a witness of it. His feelings, his emotions are stirred as they would be by the actual event. A story is a form of imaginative experience.

Vividness is, therefore, the fundamental requirement of a story. The writer must select and present those details of the action that will make the reader see and feel the occurrence as if it took place before him. In this respect the story is closely akin to description, and success in writing it depends to a great extent on pictorial power.

Accuracy is essential in informational narrative; a different sort of truth is required in the story. The writer may tell what has actually happened; his story may be either a "true story" or the product of his imagination. To the reader it matters little. A story is none the better—it may often be worse—because it is true.[1]

The only sort of truth insisted upon in a story is probability: that is, it must seem to be true. In this sense the story is said to have general truth: it conforms to our ideas of what is possible and probable. Aristotle says,

[1] "The writer," as Aristotle says, "should prefer probable impossibilities to improbable possibilities."

"There is no reason why some events that have actually happened should not conform to the law of the probable and possible." But unless the writer can make the actual seem probable, it will have no virtue as story. Probability is thus the second essential of a story.

It may be laid down as a working principle that the interest in any story depends on its ability to arouse a feeling of admiration or sympathy or antipathy for some character or characters. The tale which leaves the reader utterly indifferent as to what happens to the characters, with no particular feeling of sympathy or abhorrence, of like or dislike for them, generally lacks any story interest. The characters may be no more than mere names, or even be nameless; but the situations in which they are placed or the objects which they are striving to accomplish must stir our emotions, or there is no story.

The same principle holds in narration as in description: the more specific a story can be made as to character, to time, to place, and to action, the more vivid and the more capable of arousing feeling it will be. We read in the newspapers during any severe winter that thousands of poor families are suffering for want of fuel and clothing, and we have a vague feeling of pity. The situation may be brought nearer to us both figuratively and literally by the knowledge that there are families in our own city who are thus in want. But to awaken our deepest feelings of pity we need to see some actual case or to have it presented to us so that we may experience it in imagination. The generalized narrative of the heroism, the suffering, the horror of war may give us facts, but to arouse our emotion the facts must be presented in concrete form. The Nobel Prize for the greatest service in the promotion of universal peace was awarded in 1905 to Baroness Bertha von Suttner for her novel *Ground Arms*. The effect of *Uncle Tom's Cabin* in bringing home to the American people the atrocities of slavery, the facts of which had been dinned in their ears, is too well-known to need comment.

II. The Three Elements of the Story

"A story-teller shows how certain persons do certain things under certain circumstances."[1] In every story there are three possible sources of interest. In the order of their importance they are: the series of actions, or plot; the characters; and the setting. There can be no story in the true sense of the word without progressive action. There are admirable character sketches and descriptions of scenes in which action is merely incidental. There are stories, so-called, which recount a succession of events, but in which the reader feels that "nothing happens," that is, in which the action is not significant. Unless there is some change in character, or in the relation of characters to one another or to their environment, the story is not worth telling.

A writer may depend for interest almost exclusively on action, giving only the most general notions of the characters of the story, and leaving the setting so vague that the story cannot be localized as to either time or place. But the writer who avails himself of all three modes of story-appeal, who creates for us lifelike characters, moving and acting in a definite environment, adds just that much more to the interest of his readers. It is not only that he has gained in vividness by a more specific, more concrete presentation, but he has also gratified our desire to know people and the conditions under which they live.

Action or Plot.— Plot was defined on p. 348 as "the underlying plan of a narrative, the details of which are so selected and so arranged as to arouse the reader's curiosity as to the outcome and to hold the reader in suspense until the end or approximately the end is reached."

The first question that confronts the young writer is, "How shall I find a plot?" It is obvious that as a beginning he must have a character placed in some situation which will lead inevitably to action, and that the circumstances must be such that the success or failure of that action can-

[1] Bliss Perry, *A Study of Prose Fiction.* p. 95.

not be foreseen. As the germ of every plot there is an unstable situation, which involves such a relation between characters or such an attitude of a character to his environment that it cannot remain unchanged. In planning any story we have the same basis for action as we find in actual life, namely, dissatisfaction with things as they are. The principal character may be represented as either active or passive. In the first instance, the action results from a desire on the part of the character to alter circumstances. In the second case, action is forced upon the character by some unusual condition for which he is not directly responsible. He is, as we say, "the victim of circumstances." He has not precipitated the struggle; it has been forced upon him. He cannot run away. He must either fight or be ignominiously defeated. If he accepts whatever fate brings to him without a struggle, he is not heroic; he is the pathetic object of an implacable or ironic fate.

When one stops to consider to what an extent the life of the great mass of people is made up of constant effort merely for self-preservation, of struggle against starvation and cold and disease, and how evenly balanced the forces are, he can find plenty of situations for plot in any slight circumstances which turn the scale against them. Jack London's "To Build a Fire" and "Love of Life" are stories of men, handicapped in the one case by ignorance, in the other by injury, struggling for self-preservation. Moreover, men are not content merely to exist, but desire to improve their economic or social status. They are restricted by the laws and conventions of society and by a moral sense which they may violate only at their own peril. They are social beings actuated not merely by selfish motives but by altruistic impulses. One who is aware of the complexity of life and who realizes how intricate it is made by the conflicting desires and ambitions of different individuals need not be at a loss for plot material.

We are not, however, interested in the usual, the trite, the commonplace. The ordinary situation working itself

out in the expected manner holds no charm for us. Neither does the unusual circumstance which leads to no significant conclusion. Plenty of writers arouse our interest and then allow their stories to "peter out." The opening situation does not need to be unusual to offer us the potentiality of plot. The simplest of actions may lead to momentous conclusions. In "The Necklace" and "A Piece of String" Maupassant shows how trifles may lead to tragic consequences.

We read a story, as we say, "to see how it comes out." Our interest even from the very beginning is prospective. We are looking ahead to the outcome. It is essential, therefore, that the writer in planning his story should have the end clearly in mind, and that the end by its importance should justify all that has gone before. It may disappoint us in that it is not the sort of outcome we desire, but it should never disappoint us because what happens is not worth while.

Technical Elements of Plot.[1]— Plot consists of the following steps or divisions. First in the logical sense is the *exposition.* This gives the setting of the action both in place and in time, the relation of the characters to one another, the facts in regard to their present situation and whatever of their previous history is necessary to an understanding of the story. The business of the exposition, as the name indicates, is to furnish such a knowledge of conditions as will enable the reader to follow intelligently the subsequent action.

Second, there is what is called *the inciting force.* This is the incident that makes the situation unstable and gives rise to the action of the story. The inciting force brings into conflict opposing elements. The clash may be between two characters, or between a character and external circumstances, or between two motives of the same character.

Whenever two forces are brought into opposition, the con-

[1] These elements of plot, which are defined here, are taken up in detail under "Development of the Plot."

flict which follows will naturally lead to some crisis or *climax*, at which either the one or the other is overcome. There is in every story a definitely marked turning-point or climax. The action which leads to this climax is called the *rising action* or *the complication*. It is also sometimes called *the heightening*, and the term is suggestive of the growth of the reader's interest as the conflict becomes more intense. During the progress of the rising action, there comes into play the element of suspense. The term suggests that there is an increase in the original interest as well as the withholding of the gratification of the reader's curiosity. The interest is accentuated by the growth of sympathy for a character or of aversion to him, and the suspense is kept by nicely balancing the two forces of the story. As in actual physical conflict or in some game, so in the story, excitement is most tense when the two forces are equally matched and when there is a succession of incidents which seem to turn victory first to one side and then to the other.

The climax is the incident which turns the tide of victory to one side or the other. It is the moment in the narrative when we realize that the turning point in the fortunes of the character has come and that success or failure is inevitable. What follows the climax has been called by various names, *the falling action*, *the disentanglement*, *the dénouement*. In all forms of brief narrative, the action of this part is generally told as swiftly as possible. In some short stories, the aim of which is to present a crisis in the life of a character, all that follows the climax is left to the imagination of the reader.

Point of View. — Having formed some general plan, the writer must determine before working it out in detail the point of view from which the story is to be told. The point of view in narration no less than in description limits what the writer may include and also determines the order in which incidents may appear. It is important therefore to select the point of view from which the story may be made

most effective. There are in general two distinct types: the personal, and the impersonal.

When the writer speaks in the first person, he may appear in one of three relations to the events he relates. He may be the principal character, he may be a minor character or observer, or he may be simply the reporter of a story told to him—or supposed to have been told to him—by another. The personal point of view has an obvious disadvantage in the limitations it imposes on the writer. He can give only what one person sees and hears and feels. It has, however, several distinct advantages. It gives a greater air of probability to the story. We are more ready to accept it when some one vouches for it as a personal experience. The thoughts and feelings of the character can be presented more naturally. We do not ask how the writer knows the inner action of thought and feeling when he gives us his own experience.

The writer who tells the story from the point of view of the principal character cannot represent himself as a hero without giving the impression of egotism and thus losing the sympathy of the reader.[1] Nor can he be witty or clever. This point of view is especially effective in stories in which the leading character is presented in a humorous light, or in stories such as Poe's "The Pit and the Pendulum," the interest of which depends on the vivid portrayal of a state of mind.

That of the minor character or observer has a distinct advantage in that the reader is asked in imagination to take the place of one who was actually an eyewitness of the events. It also allows manipulation of the story for effectiveness of plot. It is used in detective stories such as those of Poe, Conan Doyle, and Arthur Reeve. Dr. Watson in the Sherlock Holmes stories knows only what the great detective does and must wait until the mystery is solved before he learns the "ratiocinative processes"—as Poe called them

[1] Striking exceptions in the field of the novel to this general principle are *Lorna Doone* and *Henry Esmond.*

—by which the results were accomplished. Putting the story into his mouth thus serves to create suspense. He is moreover the emotional intermediary between the author and reader. The reader shares his feelings of bewilderment, perplexity, fear, and admiration.

The third form, in which the writer "tells the tale as 'twas told to him," is a device for bringing before the reader a story the charm of which consists largely in the quaint or picturesque language or actual dialect of the character who is supposed to tell it. The writer in a short introduction relates the conditions under which the story was told to him and then repeats it in the teller's own words. Kipling's *Soldiers Three* stories are nearly all written in this manner. Many of Jacobs's sea stories are put into the mouth of some sailor. It is thus that we seem to get at first hand the experiences of the soldier, the sailor, the cowboy, the guide, as the case may be, told in his own picturesque vernacular.

There are two markedly different forms of the impersonal point of view: the dramatic and the omniscient. The dramatic point of view is purely objective. The writer of a play cannot come between his characters and the audience and explain what they think and feel. They must reveal themselves by their own speech and action. The reader of a story told in the dramatic manner is really asked to assume a position exactly like that of the audience in the theatre. He is an invisible observer. There is no one who comes as intermediary between him and the actors, no one to tell him what he ought to think or how he ought to feel.

The direct simplicity of the Old Testament tales, such as the Book of Ruth, is evidence of the effectiveness of this method. Few modern stories, which depend so much on the inner action of the characters, make use of it exclusively. Whenever the action in a story needs no explanation and when the interest is intense, the dramatic method is more effective. A large part of Maupassant's famous stories, "The Necklace" and "A Piece of String" are as objective in their presentation as history.

The author may if he chooses assume to be omniscient. He can be in all places, know all things, be aware not only of what his characters do and say but also of what they think and feel. The great majority of modern stories are written in an impersonal manner, and the author avails himself of this privilege of omniscience in so far as it may be necessary to carry out his purpose. The psychological story, in which the struggle is mental and cannot be objectively presented, demands omniscience if it is to be told impersonally. Stevenson's "Markheim" up to the point of the killing of the dealer is absolutely dramatic. From that time on, the attitude of the observer must be abandoned.

It is not the use but the abuse of the privilege of omniscience to which the reader objects. As long as it is kept within the limits fixed by the demands of the story, it has like any other artistic convention its justification. But the tendency of the young writer is to transcend these and to revel in the power which it gives. He should remember that the portrayal of the thoughts and feelings of his characters is necessary only *to the extent that it will further the action of the story.* Despite the example of certain modern writers, a story is something more than a study of mental behavior.

The tendency to abuse the privilege of omniscience may be guarded against by a strict observance of the unity of the story. It was pointed out on p. 336 that unity in narration is to be secured by determining the character whose story is to be told and making all the action center upon him. If the writer identifies himself with the principal character and asks the reader to share the whole experience of that character, the inner life as well as the outer, omniscience may be used to give a greater artistic unity to the story.

Having once chosen the point of view of some character, the writer should stick to it. It is the "little foxes" that give trouble. Centering the story about one person and then shifting to another, asking the reader to take the mental attitude first of one person and then of another in the same scene, loading the thoughts of a character in any

situation with information which the writer wishes to put before the reader, filling up dialogue with speeches which express the writer's opinions,—all these are violations of the point of view that are destructive of unity. They creep in persistently, and are sometimes so subtle that the writer cannot detect what is sapping the vividness of his story.

The following gives in outline form a summary:

Point of view:

A. Personal.
   1. Principal character.
   2. Minor character or observer.
   3. Reporter.

B. Impersonal
   1. Dramatic or objective.
   2. Omniscient.

III. Development of the Plot.

Beginning the Story.—The exposition is logically the first step in the development of the plot as it gives what is necessary to the understanding of the story. The reader demands, however, that the beginning of a story shall be interesting. The writer is at the outset confronted by a dilemma. Should he plunge into the action of the story and then stop to make explanations whenever necessary? Or should he write an expository introduction at the beginning? It is a dilemma which even experienced writers are unable to evade. Despite the popular belief that successful short-stories begin with action, statistics show that approximately four-fifths of them open with a description of setting or character or an expository introduction.[1]

It is action which makes the story, and the writer should get into the action as quickly as possible. Although the writer may know—may need to know—all about his characters, their individual peculiarities, their life before the story opens, the setting both in time and in place, he should

[1] J. Berg Esenwein, *Writing the Short Story*, Chap. VII.

remember that the reader needs only such information as will enable him to understand the particular story which is to be told. If the setting is essential, if it influences the action of the story, that fact should be brought out as the story develops. The same is true of characters. They should be characterized chiefly by their speech and action in the story itself.

The exposition should be reduced to its simplest terms, made as brief as possible. The writer may go further and employ the method of the drama; that is, he may combine action and exposition in the opening scene. Whatever the method, the beginning of the story should give the setting, the characters, the antecedent action necessary to the understanding of the plot, and the initial situation out of which the story develops.

1. *Methods of Exposition.* a. The simplest method and often the most effective is to give in as succinct a form as possible the essential facts; that is, to be openly expository. This is the method of Poe in "The Cask of Amontillado." The story begins as follows:

> The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitely settled—but the very definiteness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.
>
> It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good-will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.
>
> He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practice imposture upon the British and Austrian *millionaires*. In painting and

gemmary Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend.

b. The facts may be presented in a summarizing narrative such as Irving makes use of in "Rip Van Winkle." Coppée in "The Captain's Vices" summarizes the Captain's life prior to his retirement as follows:

For the Captain was not a saintly man; the old record of his punishment was black with days in the guard-house inflicted for breaches of discipline, absences from roll-calls, and nocturnal uproars in the mess-room. He had often narrowly escaped losing his stripes as a corporal or a sergeant, and he needed all the chance, all the license of a campaigning life to gain his first epaulet. Firm and brave soldier, he had passed almost all his life in Algiers at that time when our foot soldiers wore the high shako, white shoulder-belts and huge cartridge-boxes. He had had Lamoricière for commander. The Duc de Nemours, near whom he received his first wound, had decorated him, and when he was sergeant-major, Père Bugrand had called him by his name and pulled his ears. He had been a prisoner of Abd-el-Kader, bearing the scar of a yataghan stroke on his neck, of one ball in his shoulder and another in his chest; and notwithstanding absinthe, duels, debts of play, and almond-eyed Jewesses, he fairly won, with the point of the bayonet and sabre, his grade of captain in the First Regiment of Sharp-shooters.

Captain Mercadier—twenty-six years of service, twenty-two campaigns, and three wounds—had just retired on his pension, not quite two thousand francs, which, joined to the two hundred and fifty francs from his cross, placed him in that estate of honorable penury which the State reserves for its old servants.

—François Coppée, *The Captain's Vices.*[1]

c. The story may open with dialogue or incident and then the writer may bring in the explanatory facts as retrospective narrative. Kipling does this in "Without Benefit of Clergy."[2]

[1] Harper & Brothers. Reprinted by permission.
[2] Doubleday, Page & Company. Reprinted by permission.

"But if it be a girl?"

"Lord of my life, it cannot be. I have prayed for so many nights, and sent gifts to Sheikh Badl's shrine so often, that I know God will give us a son—a man-child that shall grow into a man. Think of this and be glad. My mother shall be his mother till I can take him again, and the mullah of the Pattan mosque shall cast his nativity—God send he be born in an auspicious hour!—and then, and then thou wilt never weary of me, thy slave."

"Since when hast thou been a slave, my queen?"

"Since the beginning—till this mercy came to me. How could I be sure of thy love when I knew that I had been bought with silver?"

"Nay, that was the dowry. I paid it to thy mother."

"And she has buried it, and sits upon it all day long like a hen. What talk is yours of dower! I was bought as though I had been a Lucknow dancing-girl instead of a child."

"Art thou sorry for the sale?"

"I have sorrowed; but to-day I am glad. Thou wilt never cease to love me now?—answer, my king."

"Never—never. No."

"Not even though the *mem-log*—the white women of thy own blood—love thee? And remember, I have watched them driving in the evening; they are very fair."

"I have seen fire-balloons by the hundred. I have seen the moon, and—then I saw no more fire-balloons."

Ameera clapped her hands and laughed. "Very good talk," she said. Then with an assumption of great stateliness: "It is enough. Thou hast my permission to depart—if thou wilt."

The man did not move. He was sitting on a low red-lacquered couch in a room furnished only with a blue and white floor-cloth, some rugs, and a very complete collection of native cushions. At his feet sat a woman of sixteen, and she was all but all the world in his eyes. By every rule and law she should have been otherwise, for he was an Englishman, and she a Mussulman's daughter bought two years before from her mother, who, being left without money, would have sold Ameera shrieking to the Prince of Darkness if the price had been sufficient.

It was a contract entered into with a light heart; but even before the girl had reached her bloom she came to fill the greater portion of John Holden's life. For her, and the withered hag her mother, he had taken a little house overlooking the great red-walled city, and found—when the marigolds had sprung up by the well in the courtyard and Ameera had established herself according to her own ideas of comfort, and her mother had

ceased grumbling at the inadequacy of the cooking-places, the distance from the daily market, and at matters of housekeeping in general—that the house was to him his home. Any one could enter his bachelor's bungalow by day or night, and the life that he led there was an unlovely one. In the house in the city his feet only could pass beyond the outer courtyard to the women's rooms; and when the big wooden gate was bolted behind him he was king in his own territory, with Ameera for queen. And there was going to be added to this kingdom a third person whose arrival Holden felt inclined to resent. It interfered with his perfect happiness.

The opening dialogue is itself expository: the sentence with which the story begins, "But if it be a girl?" is a marvel of suggestive power.

d. The most artistic method is the dramatic, in which the exposition is given by suggestive detail without halting the forward movement of the story. Examine the opening of Stevenson's "Markheim." [1]

"Yes," said the dealer, "our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on my superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, "and in that case," he continued, "I profit by my virtue."

Markheim had but just entered from the daylight streets, and his eyes had not yet grown familiar with the mingled shine and darkness in the shop. At these pointed words, and before the near presence of the flame, he blinked painfully and looked aside.

The dealer chuckled. "You come to me on Christmas day," he resumed, "when you know that I am alone in my house, put up my shutters, and make a point of refusing business. Well, you will have to pay for that; you will have to pay for my loss of time, when I should be balancing my books; you will have to pay, besides, for a kind of manner that I remark in you to-day very strongly. I am the essence of discretion, and ask no awkward questions; but when a customer cannot look me in the eye, he has to pay for it." The dealer once more chuckled; and then, changing to his usual business voice, though still with a note of irony, "You can give, as usual, a clear account of how you came into the possession of the object?" he continued. "Still your uncle's cabinet? A remarkable collector, sir!"

[1] Charles Scribner's Sons. Reprinted by permission.

And the little pale, round-shouldered dealer stood almost on tiptoe, looking over the top of his gold spectacles, and nodding his head with every mark of disbelief. Markheim returned his gaze with one of infinite pity, and a touch of horror.

"This time," said he, "you are in error. I have not come to sell, but to buy. I have no curios to dispose of; my uncle's cabinet is bare to the wainscot; even were it still intact, I have done well on the Stock Exchange, and should more likely add to it than otherwise, and my errand to-day is simplicity itself. I seek a Christmas present for a lady," he continued, waxing more fluent as he struck into the speech he had prepared; "and certainly I owe you every excuse for thus disturbing you upon so small a matter. But the thing was neglected yesterday; I must produce my little compliment at dinner; and, as you very well know, a rich marriage is not a thing to be neglected."

There followed a pause, during which the dealer seemed to weigh this statement incredulously. The ticking of many clocks among the curious lumber of the shop, and the faint rushing of the cabs in a near thoroughfare, filled up the interval of silence.

"Well, sir," said the dealer, "be it so. You are an old customer after all; and if, as you say, you have the chance of a good marriage, far be it from me to be an obstacle. Here is a nice thing for a lady now," he went on, "this hand-glass—fifteenth century, warranted; comes from a good collection, too; but I reserve the name, in the interests of my customer, who was, just like yourself, my dear sir, the nephew and sole heir of a remarkable collector."

The dealer, while he thus ran on in his dry and biting voice, had stooped to take the object from its place; and, as he had done so, a shock had passed through Markheim, a start both of hand and foot, a sudden leap of many tumultuous passions to the face. It passed as swiftly as it came, and left no trace beyond a certain trembling of the hand that now received the glass.

Here we have not only the previous relations of the characters, but also the setting both in time and in place, a suggestive description of the dealer, and a characterization of him, all inextricably interwoven with the action which leads to the impending tragedy in the most objective manner.

In each of the examples which have been cited, it should be noticed that although the chief purpose of the writer has

been to convey information, he has skilfully combined with his exposition, setting, characterization, action, or all three. It is by this interweaving of various elements that the experienced writer avoids the awkward situation in which beginners so often find themselves of having to appear from behind the scenes and explain to the audience what is going on.

2. *The Opening Situation.* Two principles which have been emphasized, that the beginning of a story should be interesting to the reader and that the story should open as late as possible in the progress of the action, may lead to a misconception. The writer may be tempted to begin with some striking dramatic incident with the result that what follows has the effect of anti-climax. Either the story must retrogress in order to bring in the previous action, or the action which follows seems tame and uninteresting by comparison. All that the reader asks in the beginning is *potentiality of action.* His interest is always prospective, and if he sees that the situation presented may lead to interesting developments he is eager to continue. The gradual growth or culmination of interest should not be sacrificed for the sake of a sensational opening situation.

The beginnings of such dramatic stories as "The Necklace," "A Piece of String," Kipling's "The Man Who Was,"[1] Hawthorne's "Ambitious Guest" present situations in which little, comparatively speaking, happens. a. A pretty, selfish woman with ungratified social ambitions wheedles her husband's savings from him in order that she may attend a ball to which they have been invited. b. A penurious peasant on his way to market stoops to pick up a piece of string and attempts to conceal his purpose when he discovers that he has been observed by his ancient enemy, the harness-maker of the village. c. A banquet of the White Hussars is interrupted by the bringing in of an English-

[1] "The Man Who Was" is reprinted in Appendix D. The other stories which are referred to throughout this chapter have been chosen because they have been so frequently reprinted as to be available for reading or study in any moderately equipped library.

speaking prisoner suspected of stealing the regiment's carbines. d. A young man crossing a mountain pass takes refuge at night in a hospitable inn so perilously situated that the landlord has provided a place of refuge in case of a landslide.

What arouses our interest is the possibility of interesting developments. When the action presented is not in itself exceptional, the possibility is heightened by the unusual setting, as in "The Man Who Was" and "The Ambitious Guest." Forewarning of the character's purpose as in "The Cask of Amontillado," or mere suggestion of it as in "Markheim," may give significance to the slightest details of action and speech.

The Rising Action.—The rising action, as the name indicates, is that portion of the story which leads from the initial situation to the climax. The term *climax* suggests a series arranged in the order of ascending importance. The rising action should consist, therefore, of a series of incidents of increasing importance which lead to the culmination or climax of the story. Climax is always the result of growth. It cannot be forced; it must be a consequence, a development, of what has preceded. The general principle that any narrative is made up of a series of the significant incidents or important moments in the sequence of events needs especially to be emphasized in the planning of a story. The writer should select only those episodes which lead step by step to the climax.

The story therefore consists of a number of scenes, bound together by the relation of cause and effect. The writer follows the method of the drama with its divisions into acts and scenes or of the novel with its separate chapters. The scenes of the story may be marked by a break in the printed page, by a row of asterisks (an awkward device), or by division into sections with headings. Even when there is no outward indication of the division, the fact is apparent that the story is built up in this way. That which intervenes between scenes is for the story-teller, as it is for the

dramatist, either of no significance or better left to the imagination of the reader.

The problem of handling the time that elapses between the significant portions of the story, which leads so many young writers into giving uninteresting detail or summarizing narrative, becomes exceedingly simple. They should follow the example of experienced writers and calmly ignore it. Maupassant divides "The Necklace" into seven parts. The second part begins "But one evening"; the third "The day of the party drew near"; the fourth "The day of the party arrived"; the fifth "At the end of a week they had lost all hope." In the sixth part, after he has described the drudgery and privation of Madame Loisel, he says simply "And this life lasted ten years."

There are two elements involved in leading up to the climax. The first of these is the element of time, the creating of suspense. In *A Study of Prose Fiction* Bliss Perry says: "There come moments . . . when one is tempted to say with Wilkie Collins that the whole art of fiction can be summed up in three precepts: 'Make 'em laugh; make 'em cry; make 'em wait.'" [1] The young writer apparently does not realize how important it is to "make 'em wait." We all know that when a person's curiosity has been once aroused, it can be increased by simply withholding the information desired. When the reader has become interested in the possible outcome of any situation, that interest must be given time to grow, to develop. The element of time, the mere delaying of the climax until the reader is prepared for it, is important.

But the preparation itself is indispensable. That comes from a heightening of the interest through the increasing importance of the incidents themselves. This is admirably illustrated in "The Man Who Was." First we know that the suspected thief speaks English; then that "he weeps after the fashion of white men"; later, from his exclamation "Oh, my God!" that he is "white—white all over."

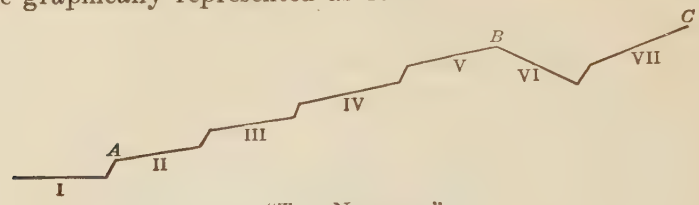
[1] P. 333.

Next he shows familiarity with a secret spring in a piece of mess-plate and inquires after "the horse" of the White Hussars. His identity as a former officer of the regiment is established when he snaps the shank of his glass after the toast, "The Queen." From a mere bundle of rags, caked in dirt, he has become a person of the greatest interest not only to the White Hussars but to the reader. He shrieks and grovels at the sight of Dirkovitch, the Russian guest, who explains that he is an escaped Russian prisoner, treated inhumanly and refused the privilege of being exchanged because he had "insulted" a Russian officer. The regimental rolls reveal that he is Lieutenant Austin Limmason, who has been missing for thirty years. Thus we know who he is, how he has come to be what he is, but we cannot know "how, like a homing pigeon, he has found his way to his own old mess again."

"The art of narration," says Bagehot,[1] "is the art of writing in hooks and eyes." That is, the incidents should be bound together by the relation of cause and effect. In "The Necklace" Maupassant has related something more than a mere succession of incidents. Although the tragedy results from the slightest of incidents, it is not accidental. It is the vanity of the woman which causes the action and which determines each incident, so that one follows another as effect follows cause. The sacrifice to obtain a dress better than the Loisels can afford, the desire for fitting jewels to wear with it, the decision to borrow the necklace from a wealthy friend, the contrast between the elegance of the costume and the shabby wraps which leads to their shamefaced flight from the ball and the taking of a nighthawk cab, the loss of the necklace and their inability to find the cab-driver, their deceit in order to obtain delay in returning the jewels, the borrowing of the money and the replacing of them,—all these, a succession of mistakes caused by false pride, lead inevitably to the tragedy of ten years of drudgery and the

[1] Bagehot, Walter. *Literary Studies*, Vol. II, p. 255.

wrecking of two lives.[1] The plot of "The Necklace" may be graphically represented as follows:



"The Necklace"

A indicates the "inciting force," B the supposed climax, C the real climax. The movement is characteristic of the rising action of any story. It does not progress in a straight line from the initial situation to the climax, but in a series of steps, or incidents, or scenes each one of which lifts the story to a higher level.

The Climax.—The climax itself should be given as rapidly and as concisely as possible. If it has been properly prepared for, there is no necessity for a detailed account. It loses in effectiveness whenever the writer attempts to explain its significance or importance. If it is necessary for him to do so, the fault lies in the inadequate or unskilful treatment of the rising action. Hawthorne presents the climax of "The Ambitious Guest" in a single sentence, "Then the same shriek burst simultaneously from all their lips! 'The Slide! The Slide,'" Stevenson that of "Markheim" in the words, "You had better go for the police, . . . I have killed your master," Maupassant that of "The Necklace" thus, "Oh, my poor Mathilde. But mine were false. At most they were worth five hundred francs!"

In certain stories there is a double climax. This is nearly always the case in detective stories, in which there is really a double interest. There is first the solution of the mystery, and then the account of the process of reasoning by which the detective reached the result. Another type of double

[1] The plural is used throughout, because a careful analysis of the story will show the husband's share of responsibility. It is he who suggests each step taken in the story.

climax is totally different. It consists in what is known as the false climax, followed by the real climax, which comes as a surprise. A striking illustration of this is "The Necklace."

The Conclusion.—The effect of the climax is dependent not only on what precedes it, how it is prepared for, but also on the handling of the conclusion or dénouement. A long-drawn-out conclusion replete with unnecessary explanation results in anticlimax. In many of the most effective stories, the climax and the end are one. There is no falling action. What became of the necklace, what was the effect of this trick of fate on the after life of the Loisels, are questions that Maupassant does not answer. And we would not have them answered. Whenever a conclusion is necessary it should be given as briefly as possible. A study of successful stories will reveal in how few words all the essential details may be given. If there is necessity of explanation, that indicates a defect which can be remedied only by working over the entire plot.

IV. Characterization

To say that characters must be real, must be lifelike, is not the same as saying that real people must be transferred to the pages of a story. Many of the most interesting characters in fiction are the product of the writer's imagination in that they are a combination of the striking traits of various people whom he has known. But the material is gathered from actual experience. The first thing that the writer of stories must do is to study the people about him so that he may know what individual traits or peculiarities make them interesting. Moreover, he must analyze them so that he will be able to predict how they will act in any situation. Training in character portrayal for its own sake is one of the most valuable preliminaries to story-writing.[1] There is, however, a fundamental difference between a character sketch and characterization for story purposes.

[1] For an example of character portrayal see the sketch of "Mabel" in Appendix C.

The aim of the former is to give a portrait of the person described. The purpose of the story-teller is primarily to tell a story: he characterizes the people in his story only in so far as may be necessary to an understanding of the action. That is, description of personal appearance, of dress, of peculiar mannerisms, unless it tends to bring out some trait of a character which shapes or determines the action is superfluous. An examination of successful short stories will reveal the surprising fact that the writers make little use of personal description. They proceed on the principle that what is not necessary to their purpose may safely be left to the imagination of the reader.

If characterization is essential, it is obvious that the characteristic traits must in some way affect the action. There are two methods of showing this relation of character and resulting act. The first is to give the trait in expository or descriptive form and then to present the act which manifests it. This means that the progress of the narrative is constantly interrupted while the writer stops to make necessary explanations. The other and more artistic method is the dramatic. In this the character not only shapes and determines the action, but the action at the same time reveals the character.

The ideal is character in action. To secure this within the compass of the story or the drama, which are both limited as to the number of incidents they may present, is exceedingly difficult. How is it possible, for example, to show unmistakably in a single incident that a person has a high sense of honor, that he will not take advantage of others for his personal gain or advancement? An ordinary incident will not avail. The writer must present some situation that constitutes a critical test: the temptation must be great; the potential victim must have no claim upon the affection of the character; the fear of possible detection and disgrace must be eliminated. Otherwise the effect of the incident will be ambiguous. The process of reasoning which readers subconsciously employ is what is known in logic

as *a fortiori*. If a character shows a trait under circumstances which put it to a supreme test, they may be sure that he will manifest it in less trying situations.

The term *dramatic* has come to be applied to situations that present crises. When we speak of a "dramatic moment" we mean one in which a character is tested in some way, and the outcome of which hinges upon his decision. If we are not left in doubt as to the motive which influences the decision, then the single act stamps the man indelibly in our minds. The writer of a dramatic incident is like the scientist in his laboratory. He carefully controls the conditions under which his character is put to the test, eliminating any element that might be a disturbing factor, so that the result, whatever it may be, is conclusive.

Although the story-teller need not, like the dramatist, consider "the cost of production," he is nevertheless limited in the number of characters he may present. Narration is not a transcription but a simplification of experience. Nowhere does this hold with greater strictness than in the handling of characters. Only those which are necessary to the progress of the action should be introduced. The story may require for its proper development the presence of numbers. In such a case the simplification is wrought by keeping all except the principal figures carefully in their subordinate positions.

A good illustration of this is "The Man Who Was." There are in the background the regiment of the White Hussars, the servants of the officers' mess, the polo team of the Lushkar Light Horse, the Pathan thieves of the regiment's carbines. The colonel of the regiment, Hira Singh, Basset Holmer the adjutant, a corporal of the guard, and an unnamed officer have "speaking parts," but are kept carefully subordinated to the principal characters, "Little Mildred," Dirkovitch, and The Man Who Was. The stage is filled with "walkers on," with supernumeraries; one gains the impression of life in an English regiment in India. All this is not merely background, but furnishes the setting

which makes the story possible. The characters who play minor parts all impress the reader as persons about whom he would like to know more. But this is not their story. They play only minor parts in this incident.

Many stories depend for their interest on plot alone and the characters are nothing more than names. If the writer's purpose requires no delineation of character, at least he may exercise reasonable discrimination in the choice of names. It is true that the central figures in certain stories are nameless. The effect of "The Ambitious Guest" depends on the fact that the name of the young traveler should remain unknown. The victim of the inquisition in "The Pit and The Pendulum," as Bliss Perry points out "is nobody—anybody—he is John Doe or Richard Roe—he is *man* under mortal agony—not a particular man."[1] In the majority of cases the characters are at least named. Nothing can be worse than the use of the overworked device, to give the effect of actuality, of writing the names as R..... B..... of D..... It is difficult to make Mr. Blank of Dashtown seem a real person. This applies also to the use of such common surnames as Smith, Jones, Thomas, *et. al.*, which indifferent or unimaginative writers apply to their characters.

V. Setting

For the sake of brevity, *setting* has been used previously in this chapter to refer to *setting in time and in place*. If these words are taken literally to refer merely to geographic location and to time in the historic sense, they include only a part of what is meant by setting in a story. In the broader meaning of the term, setting includes, (1) setting in time and in place, (2) the immediate scene or background of any particular incident, and (3) what for want of a better word may be called social environment, that is, all those conditions that surround the characters and determine their speech and action.

[1] *A Study of Prose Fiction*, p. 312.

The same principle that governs the presentation of character applies also to setting. Unless the setting either directly affects the action or heightens its effect, it should not be introduced. The story is not the proper place for a writer to exercise his powers of description or to display his information because he finds a personal satisfaction in doing so. Landscapes introduced as mere backgrounds are as much out of date and as inartistic as the fanciful backgrounds of painted scenery which photographers used to provide for portraits.

The three elements or phases of setting will be taken up in the order of their necessity to the story. The most important is obviously the social environment, because it most directly and most pervasively affects the action. If the writer chooses to tell a story about miners, or prospectors, or cowboys, or sailors, or confidence men, or college professors, or factory workers, or society "flappers," of greater importance to the story than a description of dress and of scene is the presentation of the characteristic mental habits and ideals and social conventions of each group. Dressing a professor up in a sombrero, a flannel shirt, a bandanna neckerchief, chaps, and spurred boots, and placing him on a horse against a background of alkali and sagebrush may do for picture post-cards but not for story—unless a burlesque cowboy is wanted. The profession or occupation of a man, the manners, the ideals, the social conventions of the people with whom he constantly associates, determine in large measure his mental attitude, his routine actions, and his speech.

In this sense of the word, setting is not a separable element of the story; it is woven into the very texture of the plot and the characterization. When we speak of a story as "typical" of the East End of London, Morrison's "On the Stairs"; or of a western mining-camp in the days of '49—Bret Harte's "Tennessee's Partner"; or of farm life in the Middle West—Hamlin Garland's "A Branch Road," we mean that the characters have in common certain conven-

tions, mannerisms of speech, ideals of conduct. They may appear to the reader to be humorous or pathetic or revolting, but they are consistent. There may not be a paragraph or a sentence of either description or interpretation, but if the story is consistent in both action and character, if there is a pervasive unity, behind which we feel the writer's thorough knowledge of the conditions he depicts, then it has *setting* in the most important sense of the word.

Second, is the setting in time and in place. This is subsidiary in importance because time and place are of consequence only as they affect the environment of the characters, the conditions which determine their action. The most effective means by which this setting can be given is the little details of action and of speech which localize the story. The scene of "The Man Who Was" is given in these words: "Till he [Dirkovitch] foregathered with her Majesty's White Hussars in the city of Peshawur, which stands at the mouth of that narrow sword-cut in the hills that men call the Khyber Pass." The time is also introduced casually in connection with the action:

> Holmer flung the frayed and yellow regimental rolls on the table, and the men flung themselves atop of these.
>
> "Steady! Fifty-six—fifty-five—fifty-four," said Holmer. "Here we are. 'Lieutenant Austin Limmason—*missing.*' That was before Sebastopol. What an infernal shame! Insulted one of their colonels, and was quietly shipped off. Thirty years of his life wiped out."

If we stop to do the addition, we know that the action took place in Peshawur in 1884. But it is not these two sentences only that give us the setting of the story. It is the countless details of action and of speech that are woven into the narrative.

If the scene of the action is remote either in time or in place, the important point to remember is that the action should be consistent with the setting. New York in 1920 is the same spot on the map that it was in 1820; but anyone who attempted to write a story of 1820 would deal with a

community different not only in its outward aspects, but in its people, their dress, their speech, their amusements, their habits of thought. The growth of both geographical and historical knowledge practically prevents anyone from writing about conditions which he does not know from actual experience or exhaustive study.

Certain stories gain in effectiveness by the fact that they have no setting—or at most a very slight setting—of either time or place. With the change of the names of a few streets, "The Necklace" might be transferred to any large city in the western world. It is the universal tragedy of the pretty and charming girl who by a mistake of destiny is born to social ambitions that can never be gratified.

As the direct antithesis of this type of story is the story of *local color*, in which the conditions that are peculiar to some community or some division of the country exercise such a dominating influence that the story could not be transplanted. It has been said that "Boston is not a place, but a state of mind." Many humorous incidents have been recounted to show that the ideals of "culture" have affected even the most humble of its citizens. New England, especially rural New England, has certain characteristics which manifest themselves in the customs, and language, and habits of thought of the native-born. Mary E. Wilkins Freeman and Sara Orne Jewett have so embodied these in their stories that the reader feels that he knows the austere moral atmosphere of the home of American Puritanism. George W. Cable has written of the old New Orleans, Thomas Nelson Page of "Ole Virginia," and numerous other writers of stories have staked out literary claims to certain sections of our country.

The third form of setting, which gives the immediate scene or background of any action, is *setting* in the more usual, more restricted sense of the word. It finds its analogy in the scenery or stage setting of a play, the actual physical surroundings in which the action takes place. The description of the scene in a story has its justification whenever there

is such harmony between scene and action that the emotional effect the writer wishes to secure is heightened by it. The trite device of inexperienced writers of having ghost stories or tales of the gruesome or horrible told late at night in a room lighted only by the gleam of a dying fire is evidence of their instinctive recognition of this artistic principle. The opening paragraph of "On the Stairs" is an illustration.

Often the effect is heightened through contrast between scene and action, as in the following passage from Turgénieff's "A Living Relic." [1]

The next day I woke up very early. The sun had only just risen; there was not a single cloud in the sky; everything around shone with a double brilliance—the brightness of the fresh morning rays and of yesterday's downpour. While they were harnessing me a cart, I went for a stroll about a small orchard, now neglected and run wild, which inclosed the little lodge on all sides with its fragrant, sappy growth. Ah, how sweet it was in the open air, under the bright sky, where the larks were trilling, whence their bell-like notes rained down like silvery beads! On their wings, doubtless, they had carried off drops of dew, and their songs seemed steeped in dew. I took my cap off my head and drew a glad deep breath. . . . On the slope of a shallow ravine, close to the hedge, could be seen a beehive; a narrow path led to it, winding like a snake between dense walls of high grass and nettles, above which struggled up, God knows whence brought, the pointed stalks of dark-green hemp.

I turned along this path; I reached the beehive. Beside it stood a little wattled shanty, where they put the beehives for the winter. I peeped into the half-open door; it was dark, still, dry within; there was a scent of mint and balm. In the corner were some trestles fitted together, and on them, covered with a quilt, a little figure of some sort. . . . I was walking away.

"Master, master! Piotr Petrovitch!" I heard a voice, faint, slow, and hoarse, like the whispering of marsh rushes.

I stopped.

"Piotr Petrovitch! Come in, please!" the voice repeated. It came from the corner where were the trestles I had noticed.

I drew near, and was struck dumb with amazement. Before me lay a living human being; but what sort of a creature was it?

[1] Translated by Constance Garnett. The Macmillan Company. Reprinted by permission.

As in actual life our plans are often frustrated because of our inability to control or even accurately to predict the weather, so in a story the action may be determined by weather conditions. Moreover, the effect which the weather may have on us in evoking or at least aggravating certain moods is recognized by the story-writer. The drama has made use of this consistency between action and weather to such an extent that the experienced playgoer knows that if there is a snow-storm, the heroine will unjustly be turned away from home by a relentless parent, that thunder and lightning presage tragedy, and that a moonlit summer night and a trellis of roses inevitably mean romance. The season of the year, spring or summer or autumn or winter; the time of day, sunrise or midday or sunset; or night, pitch-black or romantically moonlit, and atmospheric conditions themselves—a clear cloudless sky or persistent rain—the oppressive humidity of a summer day or the biting north wind of a cold-snap—each of these may so influence the feelings of a character as to become a part of the motivation of the action.

Many modern writers have emphasized the influence which the landscape may exert on the lives of characters. Certainly those who have dwelt all their days on the windswept prairies with their boundless horizons, or in the oozing fatness of the corn-belt, or in the desolate, poverty-stricken areas of cut-over pine lands, or in the mountain valleys of the Far West, must have been influenced by their surroundings. In such a case, description of landscape is not mere "scenery" but a necessary part of the story.

VI. Dialogue

Readers have an instinctive preference for stories which are told in large part through dialogue. They balk at a story with a succession of unbroken pages, because they feel that it is likely to be uninteresting. In this their instincts are right. The story which is told in the dramatic

manner is at least an attempt on the part of the writer to conform to those principles which have proved most successful in narration and which have been emphasized throughout this chapter. The writer who avoids dialogue because it is difficult cannot expect success as a story-teller.

The requirements of good dialogue are: a. It should give the impression of actual conversation; b. It should be in keeping with the characters; c. It should be in keeping with the situation; d. It should serve some purpose in the story; e. It should be given in the most condensed form possible consistent with the other four requirements. The difficulty of writing good dialogue comes from the necessity of making it conform to all five requirements at once.

a. The accurate reproduction of an actual conversation does not constitute dialogue any more than the reporting of everything that happened in any occurrence makes a story. The demand here as in the selection of incidents is for the significant only. Actual conversation, even at its best, does not proceed in a straight line to some object or destination: its progress is like that of a playful puppy rather than that of a hound on the scent. It is wandering, filled with irrelevances, asides, and uncompleted trains of thought. These are of necessity almost entirely omitted in dialogue. Because of this requirement for condensation, dialogue is an idealized form of conversation.

From this fundamental characteristic of dialogue comes the first difficulty in writing it. Any one with a little ingenuity can put in the mouths of his characters speeches which carry the action of the story forward. It is another thing, however, to make these sound like the talk of human beings. The following illustrates the "bookish" character of much attempted dialogue.

> They stood still a long moment. Then Furness could keep silence no longer.
>
> "Oh, Marion!" he cried, "I love you, and I want you to become my wife."
>
> He held out his arms to her, but she stepped back and looked

at him proudly. "Do you know the old scandal about my father's financial reverses?" she queried.

"I know all that I want to know. I am convinced that further knowledge could not alter my sentiments."

"But you must know more. I could not consent to marry you unless you knew all."

She paused a moment, at his deprecative gesture, but then continued: "You know that after my father died, his fortune passed into the hands of his creditors. But you do not know — for they were generous with the dead — that had he lived he would have been liable to criminal prosecution."

Certain general principles should be borne in mind if dialogue is to be made lifelike:

1. It should have the give and take of real conversation; that is, one speech should grow out of another. One character should not do all the talking and the other merely act as questioner or interlocutor. That results in broken monologue

Exercises. 1. Examine the dialogue in the stories printed in Appendix D, and in current magazine stories and recent novels, to see how far it exemplifies this principle.

2. Try to reproduce what you think is the dialogue in some remembered scene in a novel. Compare your version with the original.

2. The speeches should in general be short. A lively conversation is not a joint debate, in which each speaker has the floor for an allotted time. There is constant interruption.

3. Sentences are broken-off, incomplete; there are elliptical constructions. In speaking, the tone of voice, gesture, facial expression may convey an idea more forcibly than words. Moreover, the speakers are talking to one another and not for the benefit of the audience. They take for granted a mutual understanding of the subject. A word or a phrase is often all that is necessary to convey the meaning.

b. Dialogue is one of the most effective means of characterization. Nothing so individualizes a man as his speech.

If a character plays a prominent part in the story, his speech must show the characteristic on which the motivation of the action depends. Many writers are merely ventriloquists who manipulate dummy figures and try by a change of voice to impose them on the readers as real people. Characters must speak their own thoughts in their own way. Some are laconic, others verbose; some colloquial, others formal and dignified; some witty, others dull; some reticent, others naturally confiding. Whatever a person is should be shown by his manner of speech.

c. What motives actuate the character in the particular situation? Does he wish to speak or to conceal his thoughts, to show his true character or to deceive the listener? Is he calm or is he embarrassed, or angry, or frightened? What effect do the other characters have on him? All these factors will modify the speech that is characteristic of him.

The following speeches of Mr. Horace Pendyce, occurring in different parts of Galsworthy's "The Country House," [1] show how a skilled writer changes the talk of a character in different situations. The first speech is addressed to a guest, the others to Mrs. Pendyce.

"This soup reminds me of your dear old father; he was extraordinarily fond of it. I had a great respect for your father—a wonderful man! I always said he was the most determined man I'd met since my own dear father, and *he* was the most obstinate man in the three kingdoms!" (P. 8.)

"How can I tell you, when there's nothing to tell? I went to his club. He's not living there now. He's got rooms, nobody knows where. I waited all the afternoon. Left a message at last for him to come down here to-morrow. I've sent for Paramor, and told him to come down too. I won't put up with this sort of thing." (P. 168.)

"This has decided me. I'll have no half-measures. Until he can show me he's done with that woman, until he can prove he's given up this betting, until—until the heaven's fallen, I'll have no more to do with him!"

. . . . . .

[1] G. P. Putnam's Sons. Reprinted by permission.

"You—you're talking like a madwoman! My father would have cut me off, his father would have cut him off! By God! do you think I'll stand quietly by and see it all played ducks and drakes with, and see that woman here, and see her son, a—a bastard, or as bad as a bastard in my place? You don't know me!" (Pp. 215, 217.)

d. Dialogue should not be introduced merely to show off the skill of the writer or the wit or wisdom of the characters. The dialogue should further the progress of the story. It ought not to be a stop for refreshments. There are, of course, situations in which action and not speech is called for, in which speech would be unnatural. There are other situations in which speech is the only natural means of a solution. Characters should not only speak naturally but speak when the action of the story can best be shown by their speech.

Since dialogue is condensed or idealized conversation, any peculiarities that give flavor to speech should be used sparingly. Elliptical pronunciations, ungrammatical expressions, slang, profanity, and even dialect should be suggested rather than expressed in detail. To reproduce meticulously the speech of a normal person who is colloquial, idiomatic, who drops or slurs the final consonants of words, who uses the less objectionable forms of slang, would give an impression of hopeless vulgarity. All dialogue is idealized; hence any slight departure from the conventional form of speech has great suggestive power. The best dialect stories do not depend so much on distortion of spelling for their effect as on the use of idiom and characteristic colloquial expressions.

The Form of Dialogue.—Each speech of a character should be properly inclosed in quotation marks,[1] and together with the writer's comment set in a separate paragraph. As a general principle the writer should interpolate explanatory and descriptive comments only when they are essential. Such comment may be used:

[1] For the use of quotation marks, see the Handbook, Appendix E.

a. To distinguish clearly the person speaking. b. To describe the manner in which the speech is uttered. c. To give any accompanying action. d. To indicate pauses or breaks in the continuity of the dialogue.

The verb which is normally used in indicating the speaker is *said*. This is practically a convention of dialogue and is accepted by the reader in much the same way as the names of characters prefixed to the speeches in drama. Any departure from the conventional form at once gives emphasis to the verb used. The advice given by many contemporary writers to avoid monotony and secure vividness by substituting descriptive verbs for *said* leads to the absurd style which disfigures the pages of our ultra-modern magazines. There the characters *growl* and *hiss* and *bark* and *snap* and *whine* and display other animal traits. They seldom *say* anything.

The desire to secure variety often leads to the use of such expressions as "frowned he," "winced she," "rapped he." Logically, of course, the expression quoted is the direct object of the verb "frowned" or "winced" or "rapped." How can one *frown* or *wince* or *rap* a speech? English idiom does not yet recognize these as verbs describing the manner of utterance.

The ideal in dialogue is the pure dramatic form in which each speech is so characteristic of the speaker and so suggestive of his feeling that little or no explanation or interpretive comment is necessary. An excellent illustration is the opening dialogue of "Without Benefit of Clergy" quoted on p. 375.

CHAPTER X

AN EPILOGUE TO TEACHERS

LITERATURE AND COMPOSITION

I. Analysis of Types

The combination of the study of literature with the study of composition may be of the highest advantage to both. The profit accruing to the study of literature is partially suggested by the saying of Bacon that "writing maketh an exact man." Vague general ideas, half-formed, ill-founded judgments are of little avail when one is required to set down on paper his opinions or his facts. The profit accruing to the study of composition is twofold. In the first place, the student who has carefully analyzed the structure and expression of a piece of literature has ordinarily had a lesson in rhetoric of the most valuable and concrete kind. In the second place—and this is perhaps of even greater importance—to write frequently upon topics associated with or suggested by works of literature is to run much less risk than otherwise of wasting time upon relatively fruitless or frankly trivial tasks.

With the teaching of literature this book is not directly concerned. The purpose of the present chapter is, first, to classify and explain briefly the ways in which essays, stories, novels, plays, poems, may be made to afford topics for composition, and, second, to illustrate some of these ways in connection with two works short enough to be reprinted. Since the classification which follows does not exist for its own sake as a classification, but only in order to suggest the great variety of available exercises, no great attempt has been made to render it at all points meticulously logical.

The important thing is not the rigor of the logic but the range of subjects displayed.

Reproduction.[1]—For the usefulness of one variety of reproduction, we have no less an authority than Benjamin Franklin. The simple exercise here intended consists in rewriting a work, on more or less the same scale as the original, either from memory or from brief notes. Rewriting "from memory" does not here mean putting down on paper what one has first learned by heart. What is meant is the attempt, after one has become well acquainted with the work in question, to compose upon the same subject as nearly as possible in the same way. Wholes, or only parts of wholes, such as a descriptive or narrative passage, may serve as the subject. The reproduction permits an illuminating comparison between the style of the amateur and the style of the master. Its disadvantage—a certain unreality—is least when the text to be reproduced is most effectively within the range of the writer's experience and understanding. Its usefulness in general practice is confined chiefly to prose.

Resume.—The résumé—as the term is here used—is also a reproduction, but of essential elements only. What is necessary to a comprehension of the main drift of the original is retained; what is not necessary to this comprehension is omitted. The reproduction proper, in order to have any point, must be written with no immediate use of the text in question; the résumé, though most disciplinary when written in the same manner, may still have point when it is composed with the original in hand. The résumé resembles the reproduction proper, and differs from an outline or tabular synopsis, by the continuity of its form. It reads just as the original would have read, had the author of the latter, while presenting substantially the same material, been con-

[1] Any one especially interested in "methods and exercises in different kinds of rewriting or retelling another person's thought," and in a discussion of the benefits to be obtained from such discipline, may be referred to an admirable book called *Writing through Reading*, by Robert M. Gay, of Simmons College, Boston (The Atlantic Monthly Press).

fined to a fraction of the space which he actually employed.

The special usefulness of the exercise, in its relation to composition, arises from the fact that it focuses attention upon the element of structure. With this in mind it may be applied to description and narration quite as well as to exposition and argument, though it is in connection with the latter forms that it will be likely to seem most natural and most profitable. It is impossible to epitomize a difficult example, either of argument or of exposition, without giving strenuous practice to much the same order of faculties as were employed by the original author in the organization of his material. One must distinguish sharply between the important and the unimportant, and, what is often even more difficult, one must discern logical relations. The ability to write an excellent résumé of a work containing complex ideas is rare; and yet it would seem to be closely related to the ability to organize material of the same kind in an original composition.

In the résumé of an argument or an exposition the student should seek to avoid rather than to reproduce the exact language of his author. The power to express a difficult idea in words of one's own choosing is a test of assimilation.

Interpretation and Description.—This exercise includes every study which has for its object the mere characterization or exposition of a literary work. The material with which it deals may often be approached either from the point of view of the author's purpose or from the point of view of the reader's impression. It is concerned with such questions as: What are the contents of the work? What is the nature of its constituent elements? What ideas does it set forth or embody? What are its literary qualities? What effect does it produce? Within its limits fall such topics as the following: the narrative skill of Conrad's *Typhoon*, the sensuous richness of *The Eve of St. Agnes*, the languor of *The Lotos Eaters*, the imaginative value of a phrase in *Lycidas*, the romance of *Treasure Island*, the moral elevation of *Romola*, the simple reality of *Snowbound*, the broad

humor of *Innocents Abroad*, the conception of the English gentleman in George Meredith's novels. Here, too, may be included: early New England life in Hawthorne's *Scarlet Letter;* the American Indian in Cooper's *The Last of the Mohicans;* English factory conditions in Mrs. Gaskell's *Mary Barton;* English university life in Thackeray's *Pendennis.*

The comparison of one literary work with another, or of one element of one work with a corresponding element of another, when it is engaged in for the sole purpose of bringing salient qualities into clearer relief, is interpretative or descriptive and may be classified here. It is possible, for example, to describe independently the character of Lady Macbeth; it is possible also to describe her character by comparing her, say, with Queen Gertrude in *Hamlet.* In the second case as in the first the object may be to throw light on her nature.

Sources and Relations.—Another type of study is the inquiry into the sources of a literary work or into the relations which it may bear to the life and personality of its author, to the times in which it was produced, or to the development of the literary *genre* to which it belongs. Of all the exercises thus far mentioned this is perhaps the most remote and the least practical, because of the special knowledge or the special type of investigation which it requires. A discussion of sources is ordinarily a complex and technical matter. The same thing is true of studies in the relation of a work to the development of a *genre* or to the conditions amidst which it was created. Of the topics falling within this class the kind most generally useful to the less experienced writer is that in which the relation is shown between the work of art and the life or character of the artist. Thus a study of the connection between *Æs Triplex* and the personality of Stevenson, or between *Huckleberry Finn* and Mark Twain's early life on the Mississippi, should offer no unreasonable difficulty to a student who is willing to give some attention to literary biography. The intrinsic interest

of such an inquiry, in such cases as those mentioned, is easily perceived.

Tangent Topics.—All of the preceding exercises are centered very definitely in the literary work itself. They reproduce it, or interpret it, or describe it. The phrase "tangent topics" may stand for the subject which is suggested by a literary work, which is partly based on it perhaps, but which is felt, nevertheless, to have independent existence. The type is capable of an infinite variety. Here may be included the comparisons between the life of one's own time and place and the life which is reflected in some novel or drama or poem—a comparison rarely lacking in interest. The reader of *Pendennis*, for example, might be pleased to compare the life at "Oxbridge" University with that of his own college, not because of any connection which the subject has with Thackeray's novel, but because of his interest in varieties of higher education. Or, struck by Thackeray's suggestion that the supposed possession of wealth and rank secured privileges to an Oxbridge student not enjoyed by his less fortunate fellows, he might —making little or no mention either of *Pendennis* or its author—develop a composition to show how money and social position may have a corrupting influence even in quarters where one would least expect it. So any single passage or sentence or even word may have the power to set one thinking, and out of that thinking there may come subjects of the most valuable kind, in some cases revealing in their final shape hardly any trace—perhaps no trace at all—of their origin. Obviously the range of topics that may be suggested by a literary work touching many aspects of life, is limited by little else than the range and intellectual curiosity of the student's own mind.

Judgment.—An especially important type of composition is that in which the student passes judgment upon the merits of a literary work. He may judge the work as a whole, or he may judge any one of its parts. He may judge the correctness of its alleged facts. He may judge the philosophy

of life which it reflects, or a particular idea which it contains, or the quality of its art, whether in the work as a whole or in any one of its aspects.

It will be noticed that no one of the preceding exercises requires the writer to estimate values, to say that a thing is good or bad, or what is the degree of its excellence or inferiority. Some of them require painstaking observation and give practice in the characterization of literary qualities and effects, but they do not necessarily lead to an expression of critical opinion. Now it is precisely this, the expression of opinion, that distinguishes the present exercise —the expression of opinion, together with the presentation, as full and concrete as possible, of the grounds upon which the opinion is based. The mere passing of judgment: "This is commonplace," "That is lofty," "This poem is beautiful," "That play is unpleasant,"—however ingenious one's way of writing,—is naturally of little worth unless the judgment is based upon reasons, and, ordinarily, made plain by examples. If the style of a poem is judged to be excellent, it is the duty of the writer to show in what its excellence consists, to give extracts by way of illustration, and *so to analyze these extracts as to make one feel their extraordinary character.* If a novel is judged to be mediocre, the grounds for the opinion must be set forth, with whatever illustrative material is required to give them cogency and clearness. And so on, no matter upon what the judgment turns.

The kind of judgment thus far suggested may be described as an absolute judgment. The writer praises or blames with reference only to an abstract standard; with reference, in other words, to such general notions of excellence or inferiority as he has been able to acquire. A kind of judgment which may be more practicable for those quite inexperienced in literature is what may be called the relative judgment,—that in which the critic compares one work with another and decides its relative merit. Either kind of judgment will tend to develop a sense for standards in liter-

ature, provided in either case the critic does not stop with mere impressions but explains the basis of his opinion.

The present exercise is of more importance than any of the preceding as a means of forming the intellect. "He knows nothing," Dr. Johnson once remarked of a contemporary; "he has made up his mind about nothing." It is never too early to begin making up one's mind, to get into the habit of having ideas, of seeing things in relation to standards. It is true that the opinion of a person of limited experience regarding the soundness of an idea or the merits of a poem may be far from correct; he is perhaps nearly as likely to be wrong as right. Still it is useful for him to know what he thinks, and, if he is simple and sincere, his opinion may be of interest to others. If he expresses a judgment, and it is wide of the mark, his teacher or his friends may be able to show him grounds for revising it; and thus he takes a step forward. If he acquires the habit of forming reasoned judgments, he may acquire along with it a powerful interest in the bases upon which judgments rest. He may shortly become a "thinking man."

Combinations.—The types thus far defined may exist separately; most of them may also exist in a variety of combinations. An interpretation of a novel may very appropriately begin with a résumé. A study of a poem, space permitting, may begin with a résumé, proceed with an account of its sources, or of its relation to its period, add a description of its more outstanding qualities, and end with a reasoned judgment. The combination adopted in any particular instance may depend upon the character of the subject and the knowledge or interest of the writer. One is especially to be recommended. That is the combination of a "judgment" with one or more of the other types. To almost any type of literary study an expression of opinion is a natural conclusion.

The various elements which are to be joined in a single composition should, as far as possible, be mutually related, melted together as it were in the mind, before a final plan

is determined. Literary studies may properly differ as to the singleness of their purpose, and so in the impression of unity which they produce, but only by foresight and care can the maximum unity consistent with one's object be actually attained.[1]

II. Texts, With Illustrative Topics

Considerations of space limit the texts here reprinted to two: a brief essay, *Of Studies* (Bacon), and a reflective poem, *Character of the Happy Warrior* (Wordsworth). The choice of matter is such as naturally to throw the emphasis in the accompanying topics upon exposition rather than description and narration, though the latter forms are not entirely ignored. The topics listed do not of course exhaust the possibilities. The possibilities are in a sense inexhaustible. At the same time, since the purpose throughout this chapter is primarily to exhibit the resources of literature as subject matter for composition, the titles have doubtless been multiplied beyond the number that in practice there would be any point in extracting from two such brief works. In the case of neither list do the topics pretend to be mutually exclusive, nor to be of equal difficulty. The reproduction and the résumé, being constant in their nature for all literary works, are not represented.

The parenthetical comments and suggestions need never be regarded as the equivalent of outlines. The writer who makes use of them is responsible for the final conception and organization of his subject.

OF STUDIES

Studies serve for Delight, for Ornament, and for Ability. Their Chiefe Use for Delight, is in Privatenesse and Retiring; For Ornament, is in Discourse; And for Ability, is in the Judgement and Disposition of Businesse. For Expert

[1] It is suggested that in this connection the student review what is said in Chapter II, pp. 15–17 and 27 ff.

Men can Execute, and perhaps Judge of particulars, one by one; But the generall Counsels, and the Plots, and Marshalling of Affaires, come best from those that are *Learned.* To spend too much Time in *Studies,* is Sloth; To use them too much for Ornament, is Affectation; To make Judgement wholly by their rules is the Humour of a Scholler. They perfect Nature, and are perfected by Experience: For Naturall Abilities, are like Naturall Plants, that need Proyning by *Study:* And *Studies* themselves, doe give forth Directions too much at Large, except they be bounded in by experience. Crafty Men Contemne *Studies;* Simple Men Admire them; And Wise Men Use them; For they teach not their owne Use; But that is a Wisdome without them, and above them, won by Observation. Reade not to Contradict, and Confute; Nor to Beleeve and Take for granted; Nor to Finde Talke and Discourse; But to weigh and Consider. Some *Bookes* are to be Tasted, Others to be Swallowed, and Some Few to be Chewed and Digested: That is, some *Bookes* are to be read onely in Parts; Others to be read but not Curiously; And some Few to be read wholly, and with Diligence and Attention. Some *Bookes* also may be read by Deputy, and Extracts made of them by Others: But that would be, onely in the lesse important Arguments, and the Meaner Sort of *Bookes:* else distilled *Bookes,* are like Common distilled Waters, Flashy Things. Reading maketh a Full Man; Conference a Ready Man; And Writing an Exact Man. And therefore, If a Man Write little, he had need have a Great Memory; If he Conferre little, he had need have a Present Wit; And if he Reade little, he had need have much Cunning, to seeme to know that, he doth not. *Histories* make Men Wise; *Poets* Witty; The *Mathematicks* Subtill; *Naturall Philosophy* deepe; *Morall* Grave; *Logick* and *Rhetorick* Able to Contend. *Abeunt studia in Mores.* Nay there is no Stond or Impediment in the Wit, but may be wrought out by Fit *Studies:* Like as Diseases of the Body, may have Appropriate Exercises. Bowling is good for the Stone and Reines; Shooting for the Lungs and Breast; Gentle Walking for the Stomacke; Riding for the Head; And the like. So if a Mans Wit be Wandring, let him *Study* the *Mathematics;* For in Demonstrations, if his Wit be called away never so little, he must begin again: If his Wit be not Apt to distinguish or find differences, let him *Study* the *Schoole-men;* For they are *Cymini sectores.* If he be not Apt to beat over Matters, and to call up one Thing to Prove and Illustrate another, let him *Study* the

50 *Lawyers Cases:* So every Defect of the Minde, may have a Speciall Receit.

Topics for Composition

Studies in "Privatenesse and Retiring." (Ll. 1-2. Analyze and describe the "delight" which studies enable one to enjoy in solitude. By way of illustration, discuss particular studies of various types.)

Expert and Learned Men. (Ll. 4-7. Bring out fully the significance of the distinction made by Bacon between expert men—that is, men trained through experience only—and learned men. Illustrate freely, and, if possible, from your own observation. What relation does the passage bear to the question of the relative advantages of the vocational school and the liberal college?)

Slothful Study. (Ll. 7-8. How do you think "too much time" in this passage should be defined? Precisely when, in other words, does addiction to studies become sloth? Describe concrete cases, real or imaginary, to illustrate your opinion. Under what conditions, if any, may indefinite time spent in study be justified?)

———————— (Ll. 8-9. Describe from among your acquaintance, or from a book you have read, a person who illustrates how studies may be used so much for ornament as to become affectation.)

The "Scholler's Humour." (Ll. 9-13. A defect to which the scholar is prone is briefly indicated in this passage. Explain fully this defect: its nature; its causes; its importance, especially in instances where the scholar enters into public affairs. Give examples, real or imaginary, to make clear your ideas.)

Nature and Education. (Ll. 10-13. The passage suggests the interesting question as to the relative importance of natural gifts and education in the development of ability. What conclusion should you reach from your own observation,—for example, in the case of students? Which counts for the more in the success of the best students, natural talent or study? Arrive at a statement of your present opinion on the general question.)

The Ideal Attitude toward Books. (Ll. 18-20. Consider thoughtfully the sentence indicated. If you are impressed by its truth, develop each of its four parts fully, showing in each case the wisdom of the idea. Show, for example, the futility of approaching a book in a spirit of contradiction.)

Discriminate Reading. (Ll. 21-25. Show, in a general

way, the meaning of the sentence. Name books that should only "be tasted"; others that should "be swallowed"; others that should "be chewed and digested"; and in each instance give the reasons for your judgment. What attitude does the sentence imply as proper toward newspapers and periodicals?)

Reading by Deputy. (Ll. 25-28. Compare what Bacon here says with Emerson's remarks on the same subject towards the close of his essay *Books.* Why, in the nature of things, is reading by deputy a natural suggestion? How many books can the average person read in a lifetime? Give instances of books that you think might properly be read by deputy, of others which you think might not; in the case of each group set forth your grounds for the judgment.)

Writing and Exactness. (Ll. 29-31. Bacon's association of writing with exactness is proverbial. Examine afresh the basis of the association. Give instances of exactness from the essay *Of Studies.* Apply the idea to your everyday experiences in college work.)

Uses of Conversation. (Ll. 29-33. Conference—that is, talk, discourse—maketh a ready man, says Bacon. Develop the truth of the observation. Compare, as regards "readiness," those whose profession brings them into perpetual contact with their fellows, the lawyer, the preacher, etc., with average persons in more private walks of life. What other uses of conversation occur to you? Explain them likewise.)

On Seeming to Know. (Ll. 33-34. Analyze the "cunning" of those who seem to know that they do not. By what arts do they impose on others? Can the deception be permanent? Describe, as a type, the pretender to knowledge; describe, if you have met such, particular examples.)

Wisdom through History, etc. (Ll. 35-51. Analyze the means by which the study of history tends to make men wise. Illustrate by reference to courses in history which you have recently taken or are now taking.—Treat in a similar way any one of the following topics: "Wit through Poetry"—note the meaning here of *wit;* "Subtlety through Mathematics"; "Depth through Natural Philosophy"; "Gravity through Moral Philosophy"; "Aptness in Debate through Logic and Rhetoric.")

Mental "Receits." (Ll. 35-51. With special reference to the curricula of your college, devise a list of mental "receits." Present each with detailed explanation of your faith in its efficacy. Do you find a correspondent in the curriculum of your own course for each of the studies mentioned by Bacon?)

Bacon and Arnold. (Ll. 35-51. What point of contact do

you find between the passage indicated and Matthew Arnold's conception of culture in Chapter I of *Culture and Anarchy?*)

A Saying of Bacon's. (Interpret fully the sentence in the essay which seems to you distinguished above all the others for pith and wisdom.)

"Of Studies" and Its Author. (What was there in the life and accomplishment of Bacon to fit him especially for the discussion of this complex topic? Read, by way of preparation, any good biography of Bacon.)

Bacon's Style in "Of Studies." (Note its chief characteristics; define and illustrate each carefully. Why might the ordinary reader consider the essay hard to read and to understand? Compare its style with that of other essays—by other writers—with which you are familiar.)

Bacon's Figures of Speech. (Study Bacon's figures in *Of Studies* and in a half-dozen other essays. What are their outstanding qualities? Illustrate each quality freely.)

Bacon and Lowell on Books. (Compare Bacon's ideas in this essay with those of Lowell in the latter's *Books and Libraries.*)

An Estimate of Bacon's "Of Studies." (See corresponding topic on "Character of the Happy Warrior."—Ask, first, concerning the range, truth, and depth of the ideas, and then concerning the effectiveness of the style. Arrive at a definite comprehensive estimate.)

———————— (The preceding composition judges the essay as a whole. Other compositions may give a reasoned estimate of single ideas or of single aspects of style.)

CHARACTER OF THE HAPPY WARRIOR

Who is the Happy Warrior? Who is he
That every man in arms should wish to be?
———It is the generous Spirit, who, when brought
Among the tasks of real life, hath wrought
Upon the plan that pleased his childish thought:
Whose high endeavors are an inward light
That makes the path before him always bright:
Who, with a natural instinct to discern
What knowledge can perform, is diligent to learn;
Abides by this resolve, and stops not there,
But makes his moral being his prime care;
Who, doomed to go in company with Pain,
And Fear, and Bloodshed, miserable train!
Turns his necessity to glorious gain;

In face of these doth exercise a power
Which is our human nature's highest dower;
Controls them and subdues, transmutes, bereaves
Of their bad influence, and their good receives:
By objects, which might force the soul to abate
Her feeling, rendered more compassionate;
Is placable—because occasions rise
So often that demand such sacrifice;
More skilful in self-knowledge, even more pure,
As tempted more; more able to endure,
As more exposed to suffering and distress;
Thence, also, more alive to tenderness.
—'Tis he whose law is reason; who depends
Upon that law as on the best of friends;
Whence, in a state where men are tempted still
To evil for a guard against worse ill,
And what in quality or act is best
Doth seldom on a right foundation rest,
He fixes good on good alone, and owes
To virtue every triumph that he knows:
—Who, if he rise to station of command,
Rises by open means; and there will stand
On honourable terms, or else retire,
And in himself possess his own desire;
Who comprehends his trust, and to the same
Keeps faithful with a singleness of aim;
And therefore does not stoop, nor lie in wait
For wealth, or honors, or for worldly state;
Whom they must follow; on whose head must fall,
Like showers of manna, if they come at all:
Whose powers shed round him in the common strife,
Or mild concerns of ordinary life,
A constant influence, a peculiar grace;
But who, if he be called upon to face
Some awful moment to which Heaven has joined
Great issues, good or bad for human kind,
Is happy as a lover; and attired
With sudden brightness, like a man inspired;
And, through the heat of conflict, keeps the law
In calmness made, and sees what he foresaw;
Or if an unexpected call succeed,
Come when it will, is equal to the need:
—He who though thus endued as with a sense
And faculty for storm and turbulence,
Is yet a Soul whose master-bias leans

To homefelt pleasures and to gentle scenes;
Sweet images! which, wheresoe'er he be,
Are at his heart; and such fidelity
It is his darling passion to approve;
More brave for this, that he hath much to love:—
'Tis, finally, the man, who, lifted high,
Conspicuous object in a Nation's eye,
Or left unthought-of in obscurity,—
Who, with a toward or untoward lot,
Prosperous or adverse, to his wish or not,
Plays, in the many games of life, that one
Where what he most doth value must be won:
Whom neither shape of danger can dismay,
Nor thought of tender happiness betray;
Who, not content that former worth stand fast,
Looks forward, persevering to the last,
From well to better, daily self-surpast:
Who, whether praise of him must walk the earth
For ever, and to noble deeds give birth,
Or he must go to dust without his fame,
And leave a dead unprofitable name,
Finds comfort in himself and in his cause;
And, while the mortal mist is gathering, draws
His breath in confidence of Heaven's applause:
This is the happy Warrior; this is he
That every man in arms should wish to be.

—William Wordsworth.

Topics for Composition

"Who is the Happy Warrior?" (L. 1. That is: Does Wordsworth use the word *warrior* here predominantly in a literal or in a figurative sense? How do you know? Compare Emerson's use of the word *scholar* in *The American Scholar.*)

A Passage in the CHW.[1] (Ll. 3-5. Paraphrase the passage. What is meant by "real life"? What merit does the poet see in conduct thus described? What precisely had he in mind? Give several examples of an opposed type of conduct so as to show what the poet meant to condemn.)

The Word High *in English Literature.* (L. 6. If you have noticed the beauty and significance often attaching to *high, highly,* in English prose and poetry, comment upon the words at length. Remember Lincoln's Gettysburg speech.)

[1] The title *Character of the Happy Warrior* is in these topics symbolized by CHW.

Inward *as a Wordsworthian Symbol.* (L. 6. If you read other poems of Wordsworth, note the recurrence of the word and the idea. How does it mark the nature of the poet?)

"And Stops Not There." (Ll. 10-11. A comment on the attitude of mind of the student himself and of other students known to him: does he, do they, incline in their education to stop short with knowledge and learning of the purely intellectual kind, instead of, like the Warrior, going on to make their "moral being" their "prime care"? The essay may include a full explanation of what is meant by "moral being.")

A Verse in the CHW. (L. 14: "Turns his necessity to glorious gain." In the twelve verses which follow, the poet explains in general terms what he means by these half-dozen words. In your composition mention the several separate "gains" there indicated, and in each case fully explain by concrete examples—drawn from your reading or if possible from your own observation or personal experience—what you understand the poet to have in mind.)

The Meaning of Self-Knowledge *in the* CHW. (L. 23. Examine fully into the meaning of the word *as here employed.* Give examples, from your own experience, of details which enter into such knowledge.)

A Comparison of Means to Success. (Ll. 33-40. Compare the philosophy centering in the words "He fixes good on good alone" with that expressed in the saying "The end justifies the means." Show plainly, by applying the ideas to concrete cases, the difference between them. What, in your judgment, are their relative merits as rules of conduct?)

——————— (Ll. 33-40. Relate an incident occurring within your own experience in which a person refused to pursue an action which would assuredly have brought him an advantage because he would fix "good on good alone" and rise only "by open means." Develop especially the scene in which your hero arrives at his decision. Make no reference to Wordsworth's poem, and point no explicit moral. Let your ideas be bound up completely with the story.)

Reflections upon a Verse in the CHW. (L. 38: "And in himself possess his own desire." What meaning does the line have for you? What other passages in the poem are closely related to it in meaning? What characters, in life or fiction, does it recall to your mind,—and why? What is your *estimate* of the quality of character indicated?)

"Showers of Manna." (L. 44. Develop, in an informal essay, the suggestiveness which the expression has for your imagination, the memories of childhood which it evokes, the

power it has to carry you back to a different world from that you now inhabit.)

Reflections upon a Passage in the CHW. (Ll. 53-54. What meaning does the passage have for you? What other passages in the poem are closely related to it in meaning? What characters in life or fiction does it recall to your mind,—and why? What is your *estimate* of the quality of character indicated?)

An Interesting Word. (L. 59. Investigate and set forth the history of the word *bias.* Explain the metaphor in the expression *master-bias,* as this is used by Wordsworth.)

An Obscure "Warrior." (L. 67. Describe a friend or acquaintance who in an inconspicuous place in ordinary life appears to you to have attained to the character delineated by Wordsworth, and show your reasons for honoring him with the title.)

A Verse in the CHW. (L. 73: "Nor thought of tender happiness betray." Interpret fully, by paraphrase and example, the meaning of the line. What is the special force here of the word *tender*? Compare, as obstacles to moral conduct, the "thoughts" of this line with the "shapes of danger" of the line preceding: which are the more insidious? Illustrate, if possible, by reference to your own experience.)

The Salient Qualities of Wordsworth's "Warrior." (An analysis, proceeding according to the writer's own plan, of the outstanding ideas; the various traits noted to be freely explained and illustrated.)

The Quality of "Happiness" Experienced by Wordsworth's Warrior. (What is the conception of happiness that runs through the poem? Distinguish it from other conceptions that you have encountered.)

The CHW *and a Scene in* Hamlet. (Compare Wordsworth's ideal with the portrait Hamlet gives of Horatio in Act III, Sc. II, ll. 57-80. What points of contact do you discover?)

Martial Allusion in the CHW. (Show by close examination of his language how the poet keeps in mind the profession attributed to his hero.)

The Character of a "Happy Warrior." (Depict some historical personage who seems to you to fit well into Wordsworth's conception, showing in what main points he matches it, and fortifying your belief by narrating incidents of his life. Consider Lincoln.)

My Conception of the Ideal Character. (If your own conception differs sensibly from Wordsworth's, set it forth, comparing it as occasion offers with that of the poet.)

The Place of the CHW *in Wordsworth's Biography.* (An examination of the circumstances amidst which the poem was written, and of the influence which these circumstances had upon it. See biographies of Wordsworth and annotated editions of Wordsworth's poetry.)

What the CHW *Tells of Its Author.* (If you knew nothing of Wordsworth beyond this poem, what sort of person should you imagine him to be? Develop concretely in the manner of a character analysis. Quote the poem, when of special use, in support of your inferences.)

An Estimate of Wordsworth's CHW. (The poem is didactic; that is, it teaches in a direct way. Ask, first, Are the ideas true and significant, and in what degree? and then, Is the poetical form pleasing? Under poetical form should be considered not only the character of the verse but also the quality of the general structure and the degree to which the expression is elevated and imaginatively suggestive. Examine into the two aspects of the poem, make up your mind what your total judgment is, then choose your illustrations and plan your composition so as to justify it.)

———————— (The preceding composition judges the poem as a whole. Other compositions may give a reasoned estimate of single ideas or of single aspects of style.)

APPENDIX A

SPECIMENS OF EXPOSITION

THE DEFINITION OF DEMOCRACY

The word Democracy has been used ever since the time of Herodotus to denote that form of government in which the ruling power of a State is legally vested, not in any particular class or classes, but in the members of the community as a whole. This means, in communities which act by voting, that rule belongs to the majority, as no other method has been found for determining peaceably and legally what is to be deemed the will of a community which is not unanimous. Usage has made this the accepted sense of the term, and usage is the safest guide in the employment of words.

Democracy, as the rule of the Many, was by the Greeks opposed to Monarchy, which is the rule of One, and to Oligarchy, which is the rule of the Few, *i. e.*, of a class privileged either by birth or by property. Thus it came to be taken as denoting in practice that form of government in which the poorer class, always the more numerous, did in fact rule; and the term *Demos* was often used to describe not the whole people but that particular class as distinguished from the wealthier and much smaller class. Moderns sometimes also use it thus to describe what we call "the masses" in contradistinction to "the classes." But it is better to employ the word as meaning neither more nor less than the Rule of the Majority, the "classes and masses" of the whole people being taken together.

So far there is little disagreement as to the sense of the word. But when we come to apply this, or indeed any broad and simple definition, to concrete cases, many questions arise. What is meant by the term "political community"? Does it include all the inhabitants of a given area or those only who possess full civic rights, the so-called "qualified citizens"? Can a community such as South Carolina, or the Transvaal, in which the majority

of the inhabitants, because not of the white race, are excluded from the electoral suffrage, be deemed a democracy in respect of its vesting political power in the majority of qualified citizens, the "qualified" being all or nearly all white? Is the name to be applied equally to Portugal and Belgium, in which women do not vote, and to Norway and Germany, in which they do? Could anybody deny it to France merely because she does not grant the suffrage to women? Or if the electoral suffrage, instead of being possessed by all the adult, or adult male, citizens, is restricted to those who can read and write, or to those who possess some amount of property, or pay some direct tax, however small, does that community thereby cease to be a democracy?

So again, what difference is made by such limitations on the power of the majority as a Constitution may impose? There are communities in which, though universal suffrage prevails, the power of the voters is fettered in its action by the rights reserved to a king or to a non-elective Upper House. Such was the German Empire, such was the Austrian Monarchy, such are some of the monarchies that still remain in Europe. Even in Britain and in Canada, a certain, though now very slender, measure of authority has been left to Second Chambers. In all the last mentioned cases must we not consider not only who possess the right of voting, but how far that right carries with it a full control of the machinery of government? Was Germany, for instance, a democracy in 1913 because the Reichstag was elected by manhood suffrage?

Another class of cases presents another difficulty. There are countries in which the Constitution has a popular quality in respect of its form, but in which the mass of the people do not in fact exercise the powers they possess on paper. This may be because they are too ignorant or too indifferent to vote, or because actual supremacy belongs to the man or group in control of the government through a control of the army. Such are most of the so-called republics of Central and South America. Such have been, at particular moments, some of the new kingdoms of South-Eastern Europe, where the bulk of the population has not yet learnt how to exercise the political rights which the Constitution gives. Bulgaria and Greece were nominally democratic in 1915, but the king of the former carried the people into the Great War, as the ally of Germany, against their wish, and the king of the

latter would have succeeded in doing the same thing but for the fact that the Allied fleets had Athens under their guns.

All these things make a difference to the truly popular character of a government. It is the facts that matter, not the name. People used to confound—some persons in some countries still confound—a Republic with a Democracy, and suppose that a government in which one person is the titular and permanent head of the State cannot be a government by the people. It ought not to be necessary nowadays to point out that there are plenty of republics which are not democracies, and some monarchies, like those of Britain and Norway, which are. I might multiply instances, but it is not worth while. Why spend time on what is a question of words? No one has propounded a formula which will cover every case, because there are governments which are "on the line," too popular to be called oligarchies and scarcely popular enough to be called democracies. But though we cannot define either Oligarchy or Democracy, we can usually know either the one or the other when we see it. Where the will of the whole people prevails in all important matters, even if it has some retarding influences to overcome, or is legally required to act for some purposes in some specially provided manner, that may be called a Democracy. In this book I use the word in its old and strict sense, as denoting a government in which the will of the majority of qualified citizens rules, taking the qualified citizens to constitute the great bulk of the inhabitants, say, roughly, at least three-fourths, so that the physical force of the citizens coincides (broadly speaking) with their voting power. Using this test, we may apply the name to the United Kingdom and the British self-governing Dominions, to France, Italy, Portugal, Belgium, Holland, Denmark, Sweden, Norway, Greece, the United States, Argentina, and possibly Chile and Uruguay. Of some of the newer European States it is too soon to speak, and whatever we may call the republics of Central America and the Caribbean Sea, they are not democracies.

Although the words "democracy" and "democratic" denote nothing more than a particular form of government, they have, particularly in the United States, Canada, and Australia, acquired attractive associations of a social and indeed almost of a moral character. The adjective is used to describe a person of a simple and friendly spirit and genial manners, "a good mixer,"

one who, whatever his wealth or status, makes no assumption of superiority, and carefully keeps himself on the level of his poorer or less eminent neighbours. I have heard him described as "a democratic king." [1] Democracy is supposed to be the product and the guardian both of Equality and of Liberty, being so consecrated by its relationship to both these precious possessions as to be almost above criticism. Historically, no doubt, the three have been intimately connected, yet they are separable in theory and have sometimes been separated in practice, as will appear from the two following chapters.

—James Bryce, *Modern Democracies*,[2] Vol. I, pp. 20-23.

THE CIRCUMLOCUTION OFFICE

The Circumlocution Office was (as everybody knows without being told) the most important Department under Government. No public business of any kind could possibly be done at any time, without the acquiescence of the Circumlocution Office. Its finger was in the largest public pie, and in the smallest public tart. It was equally impossible to do the plainest right and to undo the plainest wrong, without the express authority of the Circumlocution Office. If another Gunpowder Plot had been discovered half an hour before the lighting of the match, nobody would have been justified in saving the parliament until there had been half a score of boards, half a bushel of minutes, several sacks of official memoranda, and a family-vault full of ungrammatical correspondence, on the part of the Circumlocution Office.

This glorious establishment had been early in the field, when the one sublime principle involving the difficult art of governing a country, was first distinctly revealed to statesmen. It had been foremost to study that bright revelation, and to carry its shining influence through the whole of the official proceedings. Whatever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving—HOW NOT TO DO IT.

Through this delicate perception, through the tact with which it invariably seized it, and through the genius with which it always acted on it, the Circumlocution Office had risen to over-

[1] I have read American writers who hold that the ownership of "public utilities" is what makes a community democratic. [Bryce.]

[2] The Macmillan Company. Reprinted by permission.

top all the public departments; and the public condition had risen to be—what it was.

It is true that How not to do it was the great study and object of all public departments and professional politicians all round the Circumlocution Office. It is true that every new premier and every new government, coming in because they had upheld a certain thing as necessary to be done, were no sooner come in than they applied their utmost faculties to discover How not to do it. It is true that from the moment when a general election was over, every returned man who had been raving on hustings because it hadn't been done, and who had been asking the friends of the honourable gentleman in the opposite interest on pain of impeachment to tell him why it hadn't been done, and who had been asserting that it must be done, and who had been pledging himself that it should be done, began to devise, How it was not to be done. It is true that the debates of both Houses of Parliament the whole session through, uniformly tended to the protracted deliberation, How not to do it. It is true that the royal speech at the opening of such session virtually said, My lords and gentlemen, you have a considerable stroke of work to do, and you will please to retire to your respective chambers, and discuss, How not to do it. It is true that the royal speech, at the close of such session, virtually said, My lords and gentlemen, you have through several laborious months been considering with great loyalty and patriotism, How not to do it, and you have found out; and with the blessing of Providence upon the harvest (natural, not political), I now dismiss you. All this is true, but the Circumlocution Office went beyond it.

Because the Circumlocution Office went on mechanically, every day, keeping this wonderful, all-sufficient wheel of statesmanship, How not to do it, in motion. Because the Circumlocution Office was down upon any ill-advised public servant who was going to do it, or who appeared to be by any surprising accident in remote danger of doing it, with a minute, and a memorandum, and a letter of instructions, that extinguished him. It was this spirit of national efficiency in the Circumlocution Office that had gradually led to its having something to do with everything. Mechanicians, natural philosophers, soldiers, sailors, petitioners, memorialists, people with grievances, people who wanted to pre-

vent grievances, people who wanted to redress grievances, jobbing people, jobbed people, people who couldn't get rewarded for merit, and people who couldn't get punished for demerit, were all indiscriminately turned up under the foolscap paper of the Circumlocution Office.

Numbers of people were lost in the Circumlocution Office. Unfortunates with wrongs, or with projects for the general welfare (and they had better have had wrongs at first, than have taken that bitter English recipe for certainly getting them), who in slow lapse of time and agony had passed safely through other public departments; who, according to rule, had been bullied in this, over-reached by that, and evaded by the other; got referred at last to the Circumlocution Office, and never reappeared in the light of day. Boards sat upon them, secretaries minuted upon them, commissioners gabbled about them, clerks registered, entered, checked, and ticked them off, and they melted away. In short, all the business of the country went through the Circumlocution Office, except the business that never came out of it; and *its* name was Legion.

Sometimes, angry spirits attacked the Circumlocution Office. Sometimes, parliamentary questions were asked about it, and even parliamentary motions made or threatened about it, by demagogues so low and ignorant as to hold that the real recipe of government was, How to do it. Then would the noble lord, or right honourable gentleman, in whose department it was to defend the Circumlocution Office, put an orange in his pocket, and make a regular field-day of the occasion. Then would he come down to that house with a slap upon the table, and meet the honourable gentleman foot to foot. Then would he be there to tell that honourable gentleman that the Circumlocution Office not only was blameless in this matter, but was commendable in this matter, was extollable to the skies in this matter. Then would he be there to tell that honourable gentleman, that, although the Circumlocution Office was invariably right and wholly right, it never was so right as in this matter. Then would he be there to tell that honourable gentleman that it would have been more to his honour, more to his credit, more to his good taste, more to his good sense, more to half the dictionary of commonplaces, if he had left the Circumlocution Office alone, and never approached this matter. Then would he keep one eye upon a

coach or crammer from the Circumlocution Office sitting below the bar, and smash the honourable gentleman with the Circumlocution Office account of this matter. And although one of two things always happened; namely, either that the Circumlocution Office had nothing to say and said it, or that it had something to say of which the noble lord, or right honourable gentleman, blundered one half and forgot the other; the Circumlocution Office was always voted immaculate, by an accommodating majority.

Such a nursery of statesmen had the Department become in virtue of a long career of this nature, that several solemn lords had attained the reputation of being quite unearthly prodigies of business, solely from having practised, How not to do it, at the head of the Circumlocution Office. As to the minor priests and acolytes of that temple, the result of all this was that they stood divided into two classes, and, down to the junior messenger, either believed in the Circumlocution Office as a heaven-born institution, that had an absolute right to do whatever it liked; or took refuge in total infidelity, and considered it a flagrant nuisance.

—Dickens, *Little Dorrit.*

THE FUNDAMENTAL DIFFICULTY IN RAILROAD-RATE REGULATION

However strong may be the reasons in favor of Government regulation of railroad rates, it would be mere blindness to ignore the difficulties it will involve, and especially to ignore the one fundamental difficulty. President Roosevelt, in his message, admits that the difficulties will be formidable, but he does not indicate a realization of the character and the scope of the one central difficulty. He rests content with the assurance that the doctrine of the square deal will be adequate for guidance, and that faith in American courage and in American ability to pull through will be adequate for strength. But before we reach the stage of action upon the lines of the President's recommendation it will be necessary for the satisfaction of rational and responsible men, dealing with a mighty and complex question, that this central difficulty be, at least in some measure, cleared up.

The difficulty to which we have reference lies in the absence of any established principle, or set of principles, for the deter-

mination of a reasonable rate. It is quite true that the Inter-State Commerce Commission now has the power, and has exercised the power, of determining that a given rate is unreasonable; but the reasons that guide it in so doing are reasons based upon a comparison of the rate under criticism with other rates that are in force, and the action taken by the Commission is thus in the nature, one may say, of the correction of some specific departure from a general rule or system that it finds existing, and not in the nature of a determination of that general rule itself. In the prevention of discriminations, either as actually accomplished by the Commission or as contemplated by the law, this character is still more evident. The Commission is guided by an existing state of facts—vaguely defined, to be sure, but still ascertainable with more or less precision—and makes no attempt at a fundamental determination of rate reasonableness.

Before Congress grants to the Inter-State Commerce Commission, or to any administrative body, the power to fix rates, the question ought to be thoroughly considered whether the principles on which such fixing is to be based are sufficiently evident to permit of the application of them by a small set of administrative officers, whether subject to judicial review or not, without grave danger. A most interesting illustration of the kind of discretion that is contemplated was furnished the other day by Attorney General Moody in his annual report, in a suggestion which was approved by President Roosevelt in his message to Congress. This suggestion was that if the power of fixing a maximum rate were conferred upon the Commission, that body would have in its hands a weapon which would be most powerful in the suppression of rebates. The Attorney General stated that the Commission would, in his opinion, not be exceeding the power that it would then have, if it adopted the policy of taking the net rate that it found to be given to any favored shipper and established it as the maximum rate permissible. Now, this policy would in itself probably be a most excellent one; but is it not evident that so fundamental a point should be settled by legislation, and not by the arbitrary act of an administrative board? It is certainly not self-evident that the rate given to a favored shipper is the maximum reasonable rate; indeed, Mr. Moody himself rests his recommendation not

upon this assumption, but upon the salutary preventive effect that he thinks the policy would have. If the lawmakers of the country direct the Commission to embody this rule—a rule not for the scientific determination of a reasonable rate, but for the exemplary punishment of a railroad company guilty of favoritism—well and good; but surely it is contrary to all principles of responsible government that an administrative body should have the power of instituting any such rule.

This, however, is only a curious reminder, in a single sharply defined matter, of a difficulty which is present all along the line when we consider the question of rate-fixing. What are the principles upon which it is to be done? Are they sufficiently evident to make the actual performance of that act a merely administrative duty? If not, is Congress prepared to lay down a set of principles roughly or approximately adequate to the guidance of the Administrators? Or are Congress and the people willing, for the sake of making a beginning of some kind, to entrust powers of a non-administrative and non-judicial kind—powers involving the discretionary adjustment of great material interests where no definite principles exist for general guidance—to an administrative body, whether subject to judicial review or not? These are questions which lie at the threshold of the railroad-rate inquiry, and which it would not be fitting that intelligent public opinion should ignore.

Fabian Franklin, *People and Problems*,[1] pp. 300-303.

THE DURABLE SATISFACTIONS OF LIFE

For educated men what are the sources of the solid and durable satisfactions of life? I hope you are all aiming at the solid, durable satisfactions of life, not primarily the gratifications of this moment or of to-morrow, but the satisfactions that are going to last and grow. So far as I have seen, there is one indispensable foundation for the satisfactions of life—health. A young man ought to be a clean, wholesome, vigorous animal. That is the foundation for everything else, and I hope you will all be that, if you are nothing more. We have to build everything in this world of domestic joy and professional success, everything of a useful, honorable career, on bodily wholesome-

[1] Henry Holt & Company, New York. Reprinted by permission.

ness and vitality. This being a clean, wholesome, vigorous animal involves a good deal. It involves not condescending to the ordinary barbaric vices. One must avoid drunkenness, gluttony, licentiousness, and getting into dirt of any kind, in order to be a clean, wholesome, vigorous animal. Still, none of you would be content with this achievement as the total outcome of your lives. It is a happy thing to have in youth what are called animal spirits—a very descriptive phrase; but animal spirits do not last even in animals; they belong to the kitten or puppy stage. It is a wholesome thing to enjoy for a time, or for a time each day all through life, sports and active bodily exercise. These are legitimate enjoyments, but, if made the main object of life, they tire. They cease to be a source of durable satisfaction. Play must be incidental in a satisfactory life.

What is the next thing, then, that we want in order to make sure of durable satisfactions in life? We need a strong mental grip, a wholesome capacity for hard work. It is intellectual power and aims that we need. In all the professions—learned, scientific, or industrial—large mental enjoyments should come to educated men. The great distinction between the privileged class to which you belong, the class that has opportunity for prolonged education, and the much larger class that has not that opportunity, is that the educated class lives mainly by the exercise of intellectual powers and gets therefore much greater enjoyment out of life than the much larger class that earns a livelihood chiefly by the exercise of bodily powers. You ought to obtain here, therefore, the trained capacity for mental labor, rapid, intense, and sustained. That is the great thing to get in college, long before the professional school is entered. Get it now. Get it in the years of college life. It is the main achievement of college life to win this mental force, this capacity for keen observation, just inference, and sustained thought, for everything that we mean by the reasoning power of man. That capacity will be the main source of intellectual joys and of happiness and content throughout a long and busy life.

But there is something more, something beyond this acquired power of intellectual labor. As Shakespeare puts it, "the purest treasure mortal times afford is spotless reputation." How is that treasure won? It comes by living with honor, on honor. Most

of you have begun already to live honorably and honored, for the life of honor begins early. Some things the honorable man cannot do, never does. He never wrongs or degrades a woman. He never oppresses or cheats a person weaker or poorer than himself. He never betrays a trust. He is honest, sincere, candid, and generous. It is not enough to be honest. An honorable man must be generous, and I do not mean generous with money only. I mean generous in his judgments of men and women, and of the nature and prospects of mankind. Such generosity is a beautiful attribute of the man of honor.

How does honor come to a man? What is the evidence of the honorable life? What is the tribunal which declares at last, "This was an honorable man"? You look now for the favorable judgment of your elders,—of parents and teachers and older students; but these elders will not be your final judges, and you had better get ready now in college to appear before the ultimate tribunal, the tribunal of your contemporaries and the younger generations. It is the judgment of your contemporaries that is most important to you; and you will find that the judgment of your contemporaries is made up alarmingly early,—it may be made up this year in a way that sometimes lasts for life and beyond. It is made up in part by persons to whom you have never spoken, by persons who in your view do not know you, and who get only a general impression of you; but always it is contemporaries whose judgment is formidable and unavoidable. Live now in the fear of that tribunal—not an abject fear, because independence is an indispensable quality in the honorable man. There is an admirable phrase in the Declaration of Independence, a document which it was the good fashion of my time for boys to commit to memory. I doubt if that fashion still obtains. Some of our public action looks as if it did not. "When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation." That phrase—"a decent respect"—is a very happy one. Cherish "a decent respect to the opinions of mankind," but never let that interfere with your personal dec-

laration of independence. Begin now to prepare for the judgment of the ultimate tribunal.

Look forward to the important crises of your life. They are nearer than you are apt to imagine. It is a very safe protective rule to live to-day as if you were going to marry a pure woman within a month. That rule you will find a safeguard for worthy living. It is a good rule to endeavor hour by hour and week after week to learn to work hard. It is not well to take four minutes to do what you can accomplish in three. It is not well to take four years to do what you can perfectly accomplish in three. It is well to learn to work intensely. You will hear a good deal of advice about letting your soul grow and breathing in without effort the atmosphere of a learned society or place of learning. Well, you cannot help breathing and you cannot help growing; those processes will take care of themselves. The question for you from day to day is how to learn to work to advantage, and college is the place and now is the time to win mental power. And, lastly, live to-day and every day like a man of honor.

—Charles W. Eliot, *The Durable Satisfactions of Life.*[1]

CLAUDE LORRAIN: TEACHER

A book that has had its day in Germany describes Rembrandt as teacher (*Rembrandt als Erzieher*), but I think an honest survey of any considerable group of his paintings, such as that exhibited in the Metropolitan Museum, would only warn off the wise artist in whatever medium. Rembrandt seems so solitary, inapproachable, inimitable. In his wake lies nothing but shipwreck for us. Possibly our painters and men of letters would do better to take counsel of that more accessible genius, Claude Lorrain. I once had the privilege of turning over many sheets of his sketches, not such superb examples as Mr. Roger E. Fry has illustrated in his admirable monograph on Claude, but just a lot of those little notes which he constantly made to record his impressions or fix his memories.

It would be hard to imagine anything more edifying than these little notes in ink and sepia. On a palm's breadth of paper you see a river valley winding its way into the roots of distant moun-

[1] Thomas Y. Crowell & Company, New York.

VIEW OF TIVOLI (from a Drawing by Claude Lorrain).

[In the British Museum, London.]

tains. Or again you catch the sense of wind and rain and broken light over square miles of rolling champaign. Or, perhaps, a few sparse objects—a tree, a castle, a mountain ridge—are set down so justly that one feels the vast stretches of intervening air. These, despite his detractors, are the well-recognized merits of Claude in his slightest as in his monumental work.

But the defects of these drawings seem even more instructive. Yes, Ruskin, brutally in error on the main issue, was right in minuter specifications of dissent. How perfunctory are the tree forms and foreground indications generally; any one of a score of League students could give these objects more character. The handling of the wash is slow, timid, and almost casual; fifty contemporary illustrators could do the thing more crisply. In short, the magic of the hand is almost absent from these sketches. They are in a manner ill done—and supremely, inapproachably lovely. The fact may well give pause to a generation of artificers that has sought salvation mainly in the cunning of the hand.

The superlative detail has long been assiduously preached. It has almost been assumed that the law and gospel of the literary art were summed up in the commandment: Make unique and lovely phrases; of painting, in the formula: Let your touch be exquisite. Perhaps this particularism is based on a rather stupid adherence to the talk—not the practice, mind you—of Flaubert in letters and of Manet in painting. There seem to be souls simple enough to imagine that *Madame Bovary* is a great book because of its incidental rhetoric. As a matter of fact, only its relentless movement and massiveness have kept it alive. The intolerable labor of the file with which Flaubert tortured himself is largely labor lost. Manet is, indeed, exquisite in every detail, but the merit lies always in the balanced impact of the whole composition. In other words, it is the intellectualized vision of the man, and that only, which gives worthy employment to the sensitive hand.

Now, the dilemma of every artistic life is to strike the just balance between reflection and execution. Obviously, execution cannot safely be neglected. Even Claude attained a decent adequacy in this regard. And because he refused to do more, his case is peculiarly instructive. It is as if he felt so keenly the importance of the original constructive vision that he declined to blunt or complicate it through executive processes too painful or too prolonged. Ingres once said rather stupidly that

to draw a picture was everything, and that the painting went of itself. Claude may be imagined as saying that to see pictures was everything—to see them with utmost clarity and fervor—and that the rest was largely a tedious superfluity. The doctrine is perilous, but, as a personal maxim at least, Claude's practice fully justifies it.

Yes, the constructive side of art is the important one, and, to-day, whether in criticism or in formal instruction, the most neglected. Let no one who has thought and felt a work clearly, despair lest adequate means of expression be denied him. Let him merely beware of mistaking diffused ambition for clarified vision. History gives us no record of a truly creative soul denied adequate means of expression. We may amuse ourselves by wishing for a more athletic Claude or a Watts obedient to the teachings of Couture, but it is folly. What painter who talks glibly to this end would venture practically to alter or efface a single stroke of a Claude seaport or a Watts portrait? No, we must take our geniuses as they come. The danger is quite the other way—that hundreds of aspirants with really nothing to say may attain a specious technical facility, and thus impose their emptiness upon us.

And right here I counsel every young person who is painting or writing to study Claude drawings. You, sir, accomplished spinner of phrases; you, sir, skilful combiner of planes and values, may test yourselves against these little sheets of yellowed paper. If you loftily scorn these modest works for the phrases you fancy you could amend, there is no hope for you. Go on being just one more clever, futile person, and pray merely that the abyss of your own emptiness may never be fully revealed to you. If, on the contrary, you can feel the large harmony of design, the fervid sanity of conception, in these little drawings, the experience may mark for you the beginning of artistic righteousness.

To regain the lost capacity for monumental design is the problem of modern art in whatever branch. Claude may well be a leader to take us from the levels of cheese-paring ideas to the upland of genial creation. From him, and partly, as we have seen, in virtue of his defects, we may learn that it is composition and mass and meaning, in the broadest sense, that really count in picture, novel, or pediment. Withal—again by reason of his

defects—Claude is a most available guide. What heights he reached, although troubled by a certain weakness of heart! Some such vantage-point surely must be accessible to those of us who boast of our temperament, if only we can subordinate it to a fine and purposeful intelligence. We need, in short, to look inward toward the springs of vision, and concern ourselves less with doing. Long before Claude, the ordeal of the artist was suggested in the words: "As a man thinketh in his heart, so is he." When an artist thinketh nothing in his heart, the art, whatever its specious appearance or repute, will be—according.

—Frank Jewett Mather, Jr., *Estimates in Art.*[1]

[1] Charles Scribner's Sons. Reprinted by permission.

APPENDIX B

SPECIMENS OF ARGUMENT

THE RIGHT TO WORK[1]

Every revolutionary manifesto since Wat Tyler's rebellion, and before, has proclaimed the right to work. Sometimes the declaration has expressed a social philosophy. More often it has presented a concrete claim with obvious implications of time and place. Philosophical or opportunist, it has amounted to an assertion that organized society is under moral obligation to provide remunerative employment for men out of work.

We say "moral" obligation because nobody in his senses imagines that there is a legal right to employment unless it has been created by the terms of a contract, or has been established by the legislature and courts of a sovereign state. Much less is there any legal right to obtain employment by violence, or to "take" the products of labor without due process of law when one is jobless. Not even a Haywood or a Tannenbaum would preach such nonsense. When insurrectionary leaders tell their followers to "take" what belongs to them, they are asserting either a dogma of "natural rights," or, if they prefer the expression, that doctrine of "a higher law" which the anti-slavery radicals invoked after the Dred Scott decision.

The precise question, then, that is raised when the right to work is proclaimed, is either this: Is there a "natural right" to work, which the positive law of the state denies? or is it this: Is there a moral obligation resting upon organized society to provide remunerative occupation for the unemployed whenever or wherever found? It is on all accounts desirable that the public should give attention to these alternative questions and try to think clearly about them.

To most minds the phrase "natural rights" means those liberties and immunities that men would have and enjoy if there

[1] From *The Independent*, March 16, 1914.

were neither vigilance committee nor political state to compel obedience. They are the rights of that "state of nature" which was imagined by Hobbes and Rousseau, and which is dear to the anarchist mind today. To the revolutionist who invokes this right against the authority of organized society, the incomparable analysis of Hobbes still affords the all-sufficient rejoinder. A state of nature is a state of war, of every man against every man. You refuse to join with your fellowman in creating and upholding the state. You deny its authority. In other words, you elect to remain in a state of nature. Very well, a state of nature is a state of war. Do not complain like an idiot when we make war upon you and put you in jail. By your own philosophy the only right you have is your "natural right" to disarm the policeman, stampede the cavalry, dismantle the artillery, and put the army to rout—if you can.

By those of us who do not happen to be anarchists and to whom the natural right of the he-goat to butt the lion over the precipice, if he can, does not look like an important asset, the problem of the right to work must be faced in terms of our alternative question. Organized society exists. The state is a fact. The positive law has put natural rights out of business. Is there, then, a moral obligation to provide employment for the unemployed?

In trying to answer the question in this form the first fact to be reckoned with is that the civilized world has never yet accepted such an obligation or conceded that it exists. Even the Christian part of the civilized world does not concede it. The burden of proof therefore rests on those who believe that the obligation is a moral reality. It is for them to bring other men to their way of thinking if they can.

All that modern states, voluntary associations of reformers, and individual philanthropists have so far admitted after two thousand years of Christian civilization, is a moral obligation to relieve distress. When, because of unemployment, sickness, misfortune, or even because of improvidence or vice, families or individuals are in immediate need of food and shelter, the community provides relief more or less adequate, not only because sympathy provokes thereto, but also in the conviction that a decent regard for "common morality" calls for the action. It is quite safe to say that an overwhelming majority of all men and women in comfortable circumstances acknowledge an obli-

gation to relieve distress. It is equally safe to say that a majority of these same men and women would admit without argument that they ought to offer work with relief, if they could do so conveniently, but that most of them would deny an alleged obligation of "the state" to provide work, under governmental initiative and supervision, for all of the unemployed. They would insist that this function should be discharged by individual effort and voluntary organization.

So the issue is joined between those who uphold "the existing social order," and who in general are its beneficiaries, and those who, either because they are "the disinherited," or for other reasons, indict the social scheme of things as now made up and working, insisting that it should be replaced by something more equitable, or should so far be modified that it can assume new obligations. The assertion of the right to work is practically always backed up by a scornful repudiation of charity, and a call for that collective ownership of the instruments of production which, it is asserted, would equalize economic opportunities.

It is no answer to the radical demand to say that experiments in providing work for the unemployed through governmental agencies have been disappointing, that business enterprises carried on under governmental responsibility and supervision are failures, and that the unemployed at the best are the incompetent, at the worst the undeserving. Mankind is not so ineffective that it is unable to accomplish difficult tasks when it is once convinced that the tasks must be undertaken. The question that we have to answer is: Is public provision of work for the unemployed, however difficult it may be, or however disappointing the first attempts may be, a social obligation? This question must be answered unequivocally.

We return to the fact that organized society exists. The state and the positive law are as nearly all-powerful as anything human and finite can be. They have put natural rights out of business; they compel us all to submit to authority. By creating private property and the rights of private ownership, they have not only rendered possible, they have made inevitable the control of the major and best opportunities to work and obtain a livelihood by a far-seeing, thrifty, competent, enterprising minority of mankind. There is not much land left that is not owned by somebody. Hunting, fishing and berry picking without per-

mission are trespass and poaching. Wandering without authority is vagabondage.

Let us grant that this control of the means of production by an effective minority of mankind has enormously increased the available wealth of the world, and has improved the economic condition of the majority. The fact remains that because the organized state and the positive law have created private property, millions of men today can work and live only by one of three possibilities, namely: 1. The owners of private property may offer work at wages, or may withhold the offer as they please; 2. Charity may provide food and work as an act of grace, or 3. The state may provide work in jail or prison for those who tramp or poach or steal. The state in depriving these men of opportunity to enjoy the natural rights of a state of nature, and compelling them by its irresistible power to submit to its authority, has not seen fit to provide them, through its positive law, with a positive right to obtain their living otherwise than by the free will of property owners, or the Christian charity of the sympathetic.

But, it may be objected, these facts undoubtedly constitute a hardship; they do not create an obligation. It may be hard that the state compels us all to submit to its institutions, including the rights of private property, but it is under no moral obligation to any of us if we cannot adjust ourselves to laws that apply to all alike.

Very well, sauce for goose is sauce for gander. Mr. Henry George proposed that the state, in the exercise of its sovereign authority, which all of us must obey, should take the economic rent of all land, and should abolish existing taxes of every description. No compensation, he urged, should be given to land owners thus deprived of the value of their possessions, because they never had any more moral right to them than the slave holder had to property in his slaves. Man did not make the surface of the earth. It rightfully belongs to all men equally. The individual owner of land does not create land values. They are created by the increasing demand for land by a population multiplying in numbers and working with increasing intelligence and productive power.

To this proposition that the sovereign state in the exercise of its unquestioned and irresistible power should confiscate the

property of the private land owner, endless rejoinders have been made. One of them, in our judgment, is irrefutable. The others, in our judgment, are unconvincing. The irrefutable one is that the state in creating rights of private property in land became a participant with the private land owner in the moral right or the moral wrong, whichever it was, and that, therefore, if the state, in the exercise of its superior strength, should now slip out of the transaction and leave the loss to be borne by its helpless private partner, the state would make itself, in the completest sense of the word, a despicable moral cad.

Not to put too fine a point on it, we think that this is what the state does make of itself when, after having created the existing economic order, through its institution of the rights of private property, the state fails to create also in its positive law an unequivocal right of all men to demand and obtain real and adequate economic opportunity. We do not say "work," of any specific kind. We do not say wages, at any given rate. We say only opportunity. It is not enough to assert that abundant opportunity already exists for all who are deserving and efficient. That is a question of fact, to be determined. It is the duty of the state, as the creator and upholder of the existing economic order, to determine that fact, and to *know*, beyond the possibility of a doubt, that adequate opportunity for all exists.

THE JUSTICE AND DESIRABILITY OF WOMAN SUFFRAGE[1]

The men of three eastern States—Massachusetts, New York and New Jersey—will have an opportunity this fall to put themselves on record for or against woman suffrage. In each State a constitutional amendment extending the suffrage to women is to be submitted to the voters at the polls. What will the men of Massachusetts, New York, and New Jersey do with the opportunity? Will they follow the enlightened example of the men of Wyoming, Colorado, Idaho, Utah, Washington, California, Arizona, Kansas, Oregon, Alaska, Illinois, Montana, and Nevada? Or will they choose to keep their States a while longer groping in the mists of reaction?

Women should vote for four good and sufficient reasons—and

[1] From *The Independent*, April 5, 1915.

for one other reason greater than all four. And the four reasons are these:

It will be good for the women.
It will be good for the men.
It will be good for the family.
It will be good for the State.

In the first place, then, it will be good for women to vote—not, it should be noted, to have the right to vote, but to vote, for the suffrage is not only a privilege but an unescapable obligation—because it will broaden their mental and moral horizon. It will give them something new to think about; and there is no better, one might almost say no other, road to intellectual development than thinking. It will give them new responsibilities—responsibilities to their neighbors, to the community, to the State. There is no better road to moral development than the assumption and the bearing of responsibility.

In the second place, to have women vote will be good for men. It will put them on their mettle, for it would go hard with masculine pride to find the "weaker sex" beating them at their own traditional task. It will make the men think too. For there is no greater incentive to clear thinking than, first, the necessity of explaining a matter to an inquiring mind and, second, the need of defending one's own position in argument. It will sharpen men's moral responsibility. For women have a way of going straight to the heart of things; and it might be a new and stimulating experience for a man to have to explain to his wife, or his mother or his daughter—as fellow voters—just why he was voting on the side of a corrupt boss or in favor of the liquor traffic or against the suppression of child labor.

In the third place, the voting of women will be good for the family. It will create a new bond of union among its members. Husband and wife with a common duty to the State will find themselves drawn closer together. The mother who goes to the polls with her son, the father who accompanies his daughter to the performance of their common civic task will find a new pleasure in their parenthood and a new outlook upon its possibilities. The son who grows up to find his mother a voter, informed on public affairs and intelligent enough to discuss them, will have a new appreciation of his mother's companionship, a broadened respect for womanhood.

In the fourth place, woman suffrage will be good for the State. The comment has been keenly made that the State, like the family, needs not only a father but a mother. Women, by the very nature of their being, and of their normal existence, are experts on certain vital subjects. And the State needs expert knowledge quite as much as it needs good intentions and sound principles. Municipal housekeeping could not but gain in efficiency from the participation in its affairs of those in the community whose peculiar business housekeeping is. Women will bring to the activities of government a new point of view, valuable because it is a sound point of view and no less valuable because it is a different point of view. On such subjects of the highest importance to the well-being of the State as education, working conditions for women, the purity of food, child labor, the liquor traffic, the social evil, and war, women have that to contribute in the way of special knowledge and special sympathy which the State can ill afford to be without.

Women have different qualities of mind from men. Men are, in theory at least and often in practice, reasoning beings. Women are creatures of intuition. Men plod to a conclusion; women leap to it. It is sometimes startling to observe how woman's intuition surpasses man's reason in soundness of result. But to whichever quality be awarded the palm for usefulness, there is no question that the two taken together are greatly more valuable than either alone.

But to come to the last and greatest reason of all. Partial suffrage—the suffrage of men alone—is a denial of democracy. Democracy will never be full and complete until every individual in the community has an equal right to determine how the affairs of the community shall be managed. Democracy—the rule of the people—is no democracy while half of the people are excluded from the ruling. The United States is a nation "conceived in liberty, and dedicated to the proposition that all men are created equal." There is no liberty while women are free only to be governed and not to govern. There is no equality which does not include political equality—and political equality for all persons regardless of sex.

A CLEAR CASE[1]

Did or did not Captain Castex in 1920, when he held an important post on the French Naval Staff, publish a condonation and approval of the German system of unlimited submarine warfare on merchant vessels? At Washington Lord Lee said that Captain Castex had done so. Obviously it was, if correct, a highly relevant thing to say, as the French Naval Delegation at Washington was not publicly avowing any sentiment so contrary to that of England and America, and, indeed, of the rest of the civilised world. Lord Lee quoted as his authority an article by Captain Castex in the semi-official *Revue Maritime* for January, 1920, the tenour of which was unmistakable approval of the anti-Lusitania tactics. Thereupon the French Government and press, and the *Times* in England, made a violent attack upon Lord Lee, charging him with maliciously misrepresenting the sense of Captain Castex's article, and asserting that, if he had quoted from it fairly, it would have appeared that Captain Castex merely quoted German expressions of approval of unlimited submarining, and that he really dissociated himself and the French Naval Staff from anybody who could condone such barbarities. These assertions hardened into a somewhat venomous joint assault on the British First Lord's personal honour. And when he wrote a letter to the *Times* in vindication of his action the *Times* refused to print it.

On the main point at issue there is happily—or unhappily—no possibility of doubt. Captain Castex did not confine to the *Revue Maritime* his expressions of almost enthusiastic approval of the German submarine doctrine. We have before us his book, "Synthèse de la Guerre Sousmarine," published in the same year as the *Revue Maritime* article, 1920, when Captain Castex was a prominent member of the Naval Staff and well known as an able exponent of its opinions. A section of the first chapter of this book, headed "Piracy" in derisive inverted commas, begins by dismissing contemptuously the public habit, among the Allies, of censuring the German submarine warfare as piratical. These censures he dismisses as "childish" expressions of our irritation at getting the worst of it. Our indignation here and in America at such episodes as the torpedoing of the Lusitania struck Captain

[1] From *The Manchester Guardian.*

Castex as just "little fits of bad temper," coming from people who "could find nothing better to do than show their spite" at being outwitted in naval war by an enemy who "was not so kind as to abstain from doing his opponents all the harm he could." Captain Castex then goes on to boast that though Germany had the credit of practising the new warfare on commerce first, this achievement was only "the application of an original idea essentially French." He proudly finds the first dawn of this idea in Gabriel Charmes's book "La Réforme de la Marine," published in 1886, and its fuller development in this pleasant prophecy of Admiral Aube's in 1889: "Is the torpedo-boat going to signify to the captain of the liner (which he is pursuing) that he is there, that he is watching it, that he can sink it at will, and that therefore he takes it captive? . . . The torpedo-boat will follow the liner at a distance, keeping itself out of sight, and, when night comes, in the most silent and tranquil manner in the world, it will send to the bottom liner, cargo, crew, and passengers, and then the captain of the torpedo-boat will resume his course with a soul not only at ease but fully satisfied." The only difference, Captain Castex would plead, is that the Germans had in the submarine a more effectual instrument for the practice of this doctrine than the surface torpedo-craft of the eighties. The Germans, he says, "have here, as often, done nothing but appropriate other people's inventions." And, again, "In its germ, the German submarine warfare is all completely covered by the quotations I have given"—from Charmes and Aube.

We have discovered one passage of a few lines in which Captain Castex makes an abatement from his testimonial to the soundness—in his remarkable eyes—of German submarine methods. In "too many particular cases," he says at one point, German submarine commanders soiled their navy's flag by aggravating the proper severity of those methods with odious additional cruelties, "useless and stupid." No doubt he refers to such freaks of individual savagery as orders to fire on ships' lifeboats full of survivors—possibly even to the sinking of unmistakable hospital ships, for we do not find him anywhere boasting of any French nineteenth-century naval writer as the "true and only begetter" of this refinement. But he is very anxious to be clear on the point that there is no clear case for giving any warning to a crowded passenger vessel before sinking

it. The later German practice in this matter, he says, "which has elicited so many protests, is not as inadmissible as it first appeared." He allows some weight to the German argument that the German submarines did give warning, once and for all, to all Allied ships in all places, when they said they were starting the "ruthless" plan. However, he allows that the point may be open to discussion, a concession for which we feel grateful when such comprehensive licences for extermination are being issued so liberally. His general summary is that in the whole submarine campaign "one can see "nothing, on the German side, which was "not absolutely correct in a military sense," and he ends by pooh-poohing again the public indignation of the Allies as just another specimen of a silly old human habit of complaining of any new means used by an enemy.

RUNNING UP THE PRICE OF GLOVES[1]

Ought it to be an object of national policy to make cotton gloves expensive? And, even if dear cotton gloves are really a source of national well-being, ought this blessing to be pursued even though its successful pursuit would throw many Lancashire cotton operatives out of what little work they now have to do? For the last two days the *Times* has been showing a curious anxiety lest living should be made too cheap for English women and girls in the article of cotton gloves; also, apparently, lest there should be a plethora of employment in the fine spinning trade at Bolton. Bolton, as Mr. Asquith informed the astonished authors of the Safeguarding of Industries Act last week, spins large quantities of Egyptian cotton into a fine yarn which is then exported to Germany and there woven into the fabric of cotton gloves. This joint handiwork of Lancashire and Germany then comes back to England—in fact, it is a detail of German reparations, all of which have to come in the form of some goods or other. And they come cheap enough to be an appreciable item of relief to many modest family budgets in England. England, however, contains, besides Bolton and the multitude of wearers of homely gloves, certain traders to whom Bolton is not a matter of deep interest, and to whom it is a matter of deep interest to force the wearers of those cheap gloves to buy far dearer ones

[1] From *The Manchester Guardian,* April 22, 1922.

or else to go gloveless. With this patriotic object they implored the Board of Trade at the end of last year to schedule the glove industry under the Safeguarding of Industries Act. By way of argument they called witnesses to show that at present England cannot compare with Germany as a place for working up Bolton yarn into gloves. If their evidence was correct it was clearly not a business proposition to do the weaving part of the work here. The costs were prohibitive. It was like mining for coal in Kent as compared with mining in Durham. It was like growing oranges for the market in England instead of in Spain. We believe they exaggerated, but, correct or not, their case was that the economic basis of their industry was rotten. So they implored the Government to make this alleged rottenness affect the petitioners' profits only as much as if it were not rottenness. On their own showing they were like a body of English orange-growers who should say to the Government "What with the cost of labour, the cost of hot-house coal, the fragility of glass, and the fretfulness of orange trees in exile, it is absolutely impossible for us to produce the raw material of marmalade at less than thrice its cost in the neighbourhood of Seville. Clap, therefore, a sufficient duty on the Seville oranges to give the British orange-grower a reasonable chance."

As we have said, we believe the trade has overstated. If it did not, then the putting up of its own shutters would seem to be all the work left for it in a world where there really must be some little local subdivision of labour. We fancy, however, that it will still be found alive in five years, even if the Government does not quite feel that it can make dear cotton gloves and less employment in Bolton two of the planks of its general election platform. But the present outcry is well worth noting. It shows, for one thing, the sublime egoism of the true Protectionist mind, which simply looks at the balance-sheet of some particular group of traders at a time, and agitates, lobbies and "stunts" for its sole advantage, completely careless of the losses that may be caused to other home trades, and in utter disregard of the effect of the agitation both upon the general cost of living and upon the general level of employment. Another point suggests itself. If a group of traders had only to show that they were not working on any sound economic basis in order to get themselves rescued by Government from the natural fate of inorganic organs

in the body or the State, and quartered upon the countrymen whom they do not serve, where would it all end? How many trades would have the moral resolution to be efficient and solvent when inefficiency and insolvency were made title-deeds to a public subsidy? How many would put all their energies into improving their methods of manufacture, of management, and of marketing when it paid better to put them into lobbying at Westminster and inspiring tariff campaigns in newspapers? Would not the general tendency be to turn British trade from a place of competition among efficients into a hospital for incurables? We trust the Government feels that it has burnt its fingers badly enough already with this grotesque Safeguarding of Industries Act, and that Free-traders will have to forgo such an electioneering treasure as a simultaneous Government attack on employment in Bolton and on the purses of nearly all the poorer women in the country.

AMERICA'S RAILWAY FALLACY[1]

The present policy of Government regulation of railroads and other public utilities is firmly established in the United States. Most people strongly believe in it. Therefore, they will react unfavorably to an indictment charging that it is based mainly on a gross fallacy; that for this reason it has done great and unnecessary harm; and that unless it is rebuilt on a sound foundation it will in time do incalculable injury to every kind of business and every class of people in this country. It is, however, the purpose of the present article to draw and to prove an indictment making these very charges.

I do not attack all Government regulation of railroads and public utilities; but I do attack the prevalent policy of regulation as being based mainly on a wholly unsound principle, and as being not only not in the interest of the public, but a menace to the welfare of the people of the United States.

Persons and concerns in business in this country are divided by our law, as interpreted by the courts, into two classes—one composed of those that are held to render services which are "affected with a public use"; the other composed of those whose businesses are not "affected with a public use."

[1] By Samuel O. Dunn, in the *North American Review*, June, 1922. Reprinted by permission of the author and of the *North American Review*.

Nobody questions the soundness of the distinction made by the courts. But a legal principle, and a principle of economics or public policy, are two entirely different things. Our lawmakers and administrative commissions and the public have ignored the wide difference between them; and this it is which has caused the upbuilding of our present huge system of government regulation of public service concerns upon the shifting sands of fallacy. What is this gross fallacy on which it is founded? To answer that question it will first be necessary to review certain decisions of our courts.

The Supreme Court of the United States in the "Granger" cases of the 'seventies established the principle that the States had power to regulate the rates charged by a concern engaged in a business "affected with a public use." It was later settled that the Federal Government had like power if the concern did an interstate business. No court has attempted to enumerate all the kinds of concerns that render a "public service" and whose business is "affected with a public use," but, of course, railroads and public utilities are the principal ones.

The courts made clear in these early decisions that the power of Government to regulate the rates of public service concerns grew out of the fact that these concerns were monopolistic or quasi-monopolistic in their nature, and therefore, in the absence of regulation, could and probably would charge the public excessive rates, and make exorbitant profits. The principle that Government could regulate was established to protect the public from such extortion.

The States in succeeding years passed laws drastically reducing the rates of railways and other public service concerns. The courts then established another important principle which was intended to protect public service concerns themselves from extortion by the public. They found that the rates fixed in certain instances rendered the companies unable to earn any return upon their investment. They held that this was in violation of the constitutional provisions which forbid private property to be taken for public use without due process of law or just compensation. They laid down the principle that while the rates of concerns engaged in rendering a public service were subject to regulation, they could not constitutionally be so regulated as to deprive the owners of a fair return upon the fair

value of their existing property, because this would be confiscation.

Now, these decisions of the courts settled only the legal question of what the State and National Governments had power to do. They did not settle, or say, or imply, what, in the public interest, it would be wise for the Governments to do. They settled what could be done with property already in existence. They had no relation whatever to what ought to be or must be done to induce private capital to bring more of the same kind of property into existence. Courts determine questions of law, not questions of public expediency; and what ought to be done to further the interests of the public was and is a question, not of law, but of economics and public policy.

Nevertheless, most of the public and most public men, apparently without detecting any fallacy in their reasoning, jumped to the conclusion that what the courts had held was the extreme limit beyond which Government regulation of public service concerns could not constitutionally be carried, was also the very limit to which, in the public interest, it ought to be pressed. The courts had held that the rates and net return of a railway, for example, could constitutionally be reduced to the very lowest level which would not involve actual confiscation of its existing property, but no further. Our lawmakers and regulating commissions, with the sanction of public sentiment, proceeded rapidly, as a matter of public policy, to establish and build up a system of regulation, the main purpose and effect of which have been and are now to restrict the net returns of railroads to the lowest level which will not involve confiscation.

When one criticizes this policy he is invariably met with the answer that railways are engaged in rendering a public service and, therefore, ought to be so regulated. That statement expresses the great American fallacy. The courts may hold that rates which yield a net return of five or six per cent upon the valuation of a concern do not involve confiscation of its existing property. That settles the law; rates that will yield only five or six per cent may then legally be fixed and enforced. But it does not settle or have anything to do with the question of what return it is to the public interest that the concern should be allowed to earn. The Government is held by the courts to have many powers. It is held, for example, to have a practically

unlimited power to tax. But nobody ever uses the fallacious argument that because the Government's power to tax is practically unlimited it ought to impose practically unlimited taxes. Why then, say, that because the Government has the constitutional power to reduce the rates and net returns of public service concerns to a level where confiscation will be barely avoided, it is the Government's duty to the public to do this?

It is the Government's duty to the owners of the existing property of a public service concern not to confiscate it. But it is also the Government's duty to the public to follow a policy which will permit and encourage such improvement and enlargement of a public service concern's property as will enable it to render as much better and as much more service as the public needs. Now, the measure of what return will not confiscate the existing property is not, never was and never will be the measure of what return the company must earn to be able adequately to improve and enlarge its property. A return of five or six per cent may not be confiscatory of the existing property; but at the same time a return of eight or ten per cent may be necessary to enable it to raise enough additional capital to provide necessary additional service. In that case, for the Government to restrict it to five or six per cent directly injures the public, by preventing the concern from providing needed service. The fact, however, that, as a matter of public policy, any limit except that of confiscation should ever be set to regulation, has never been recognized in any regulatory law passed in this country except the Transportation Act. This act requires the Interstate Commerce Commission in fixing rates to consider the public's need for adequate transportation; but strenuous efforts are now being made to repeal even this provision on the ground that it tends to make rates high.

Let us now take up the very practical question of what effects actually have been and are being produced because those who have passed and administered our regulating laws have failed to recognize the broad distinction between (1) the way the courts have held the Government can regulate public service concerns, and (2) the way sound principles of economics and public policy dictate that it should regulate them.

On one side we have that large class of persons and concerns that are engaged in agricultural, mining, manufacturing, mer-

cantile, and financial pursuits, and that are held not to be engaged in rendering public services, and, therefore, not subject to regulation. Many of them produce commodities or render services that are necessary; but they include all those that provide us with luxuries. They include those that build passenger automobiles, those that provide "movies" and cigarettes, those that make silk shirts, jewelry, cosmetics, and chewing gum. I do not mention these particular industries of luxury in any spirit of depreciation or criticism whatever, but merely as specific illustrations that throw light on our governmental policy. All these concerns that are held not to render any public service are free to add to the capitalizations of their actual investments as much water as they like. Neither Government nor public sentiment will protest. They are free to make any profit they can. It may be six per cent, or it may be 600 per cent. The more it is, the more the public admires and applauds. Some of the very largest fortunes in the country have been built up from nothing in a very few years in these industries of luxury.

Concerns not engaged in rendering a public service may pay any salaries they please. A Postmaster-General of the United States recently has accepted from the moving picture industry a salary twice as large as that paid to any railroad president in this country. One of our larger steel companies pays its president a salary greater than the combined salaries of any dozen of our railway presidents. Does not the public, when it buys the product or service of a concern that is not engaged in a public service, pay the profits it makes or the salaries of its officers, just as truly as it pays those of concerns held to be engaged in a public service?

We have looked upon that picture; now look upon this. On this side we have all those enterprises that are engaged in rendering what are called "public services": railroads, street railways, electric light and power companies, gas companies, etc. The courts held that because of their monopolistic or quasi-monopolistic nature they might charge the public excessive rates and make exorbitant profits, and that therefore they were subject to regulation of their charges. On this foundation we have built a system of regulation which has made public service concerns, and especially railway and traction companies, the Ishmaels of the business world. We jumped to the utterly fallacious con-

clusion that the only way to make sure their rates always would be reasonable was to restrict their net returns as much as the courts would allow. It was decided that in order adequately to control their net returns, they must be prevented from issuing any securities except those representing actual investment. Knowing that in many instances the outstanding securities do not represent actual investment, we have developed elaborate engineering and accounting methods of evaluating their physical properties; and we exhaust our ingenuity in devising means of so regulating their rates as to keep their net returns on these valuations just as low as the courts will not hold confiscatory.

In the case of the railroads regulation originally intended merely to protect the public from extortion has been extended to almost every detail of their business, including the wages and working conditions of their employees. It has not yet reached the salaries of their higher officers; but these, although small compared with the incomes of men of equal ability and responsibilities connected with other large concerns, have become the objects of constant attack; and recently a bill was introduced in Congress to fix a maximum for railway salaries of $15,000.

Ever since this system of regulation was put into full effect the railways and most public utilities have been earning relatively lower and lower net returns as compared with those of other important industries. Between 1910 and 1915 the net income (after paying interest and all Government taxes) of all the corporations in the United States increased one-half, while the net income of the railways declined one-third. In 1917, the last year of private operation before Government control, although the railways handled the largest business in their history to that time—a business more than one-half greater than in 1910—their net income was but one per cent greater than in 1910—and the net income of all the corporations of the United States was 160 per cent greater than in 1910! Could any statistics show more strikingly the difference in the tendencies of profits in the railway and in other businesses both before the war and during the war years? And to-day, with the war behind us over three years, on the pretense that it is regulation in the public interest, the railways are being forced to give their employees working conditions more favorable, and wages relatively higher than those obtaining in almost any other industry, or even than

obtained during the war, although at this very time the railways as a whole are earning returns much smaller than in former years and much smaller than any court ever held fair and reasonable.

What has been the effect upon the welfare of the public itself of the incorporation in our public policy of this remarkable distinction between these two classes of concerns? We have seen within recent years a remarkable expansion of concerns not engaged in rendering public services. Our mining, manufacturing and mercantile businesses have grown fully as much in proportion as in earlier years. We have seen the manufacture of automobiles grow from almost nothing into one of the largest industries in the country. A few months ago I made a careful compilation of statistics which seemed to show that in the year 1920 the people of the United States, without including their investment in highways, spent more for automobile transportation than for all their railroad transportation.

While great expansion, resulting from vastly increased investment, has been the rule in the class of industries held by the courts not to render any public service, the tendency in practically all industries which are held to render such service, and which are, therefore, subjected to Government regulation, has been in exactly the opposite direction. In the four years ending with 1912 railroad and traction companies issued four billion dollars in securities, and industrial companies less than three billions. In the four years ending with 1920 railroad and traction companies issued one and three quarter billions of securities, and industrial companies over seven billions. In consequence, there is agitation and outcry in almost every city in the country because the development of street railway lines has utterly failed to keep pace with the growth of population and traffic. Almost everywhere the cars during rush hours are overcrowded to the point of indecency and of danger to the public health.

The most striking example of all is afforded by the railroads. Their development kept pace with that of the other industries of the country until about 1910, when the present system of regulation began to be applied with its full rigor. Since that time the percentage of net return earned by them on the investment in property shown by their books has gone steadily downward; in 1921 it was the smallest in any year in the more than thirty

years that the statistics of the Interstate Commerce Commission have been kept—less even than in 1894. Their development has gone steadily downward with their net return. Divide the last sixteen years into four periods of four years each, and you will find that the development of the railroads has been less in each period than in the preceding period; and in the last four years they tore up more miles of line and "scrapped" more locomotives and cars than they built.

What does all this mean? It means that as a result of the legally sound, but economically unsound, distinction that we make between concerns which do and concerns which do not render a public service, we are directly encouraging the development of many industries which are highly desirable but relatively non-essential and directly discouraging the development of industries which are absolutely essential. As a matter of public policy, —to state the facts in their baldest form,—we are encouraging the manufacture of chewing gum and discouraging the provision of electric lights and power. As a matter of public policy we are encouraging the manufacture of cosmetics and silk shirts and discouraging the provision of good and adequate street railway service. As a matter of public policy we are encouraging the increase of "movie" shows and discouraging and actually making impossible the adequate development of railways.

Could anything be more fantastic, and even mad, than a governmental policy which permits unlimited profits and large fortunes to be made in, and thereby encourages the vast growth of, industries which are relatively non-essential, and which at the same time restricts to the lowest limit permitted by constitutional limitations the profits that can be earned in, and consequently discourages or actually prevents the development of, concerns that render services that are absolutely essential to the public welfare? Or am I wrong, and is it more essential to the public welfare for the people to have plenty of chewing gum, cosmetics, "movies," cigarettes, and silk shirts than for them to have enough street cars to ride to and from their work, enough lights for their homes and enough railways on which to ship their goods?

The country already has felt in inadequate public utility and railroad service some of the effects of the stupid distinction our Governments, for at least ten years, have been making in dealing

with different classes of industries. But the effects the public has thus far felt have been negligible compared with the effects it will feel in future, unless a different policy is adopted. We are overlooking the fact that there is a vital inter-dependence between all classes of industries, and that no large group of industries can long prosper and develop unless all other large groups prosper and develop also.

The volume of commerce possible depends upon the volume of production; and the volume of production possible depends upon the amount of transportation that can be furnished. The policy I am criticizing has resulted in facilities of production and commerce expanding far more than means of transportation. Our almost unbroken experience in the four years ending with 1920 clearly demonstrated, however, to those who carefully studied the matter, that the time when our production and commerce could increase more in proportion than our means of transportation had passed. There never was a time from the beginning of the year 1917 to the end of the year 1920, except during a few months in 1919, when the railways could or did handle all the freight offered to them. The productive capacity of our industries is greater now than ever before. When general business revives, our industries will offer the railways more freight to transport than ever before. Unless there is speedily an expansion of our railways much greater than now seems probable, or even possible, the railways will not be able to handle anywhere near all this business; and the amount of production and commerce we can carry on will be correspondingly restricted.

What any manufacturing plant can produce depends on the amount of fuel and raw materials that can be taken to it and the amount of finished products that can be taken away. The size of the crops the farmers can grow is limited by the amount they can market; and they cannot market any larger crops than our means of transportation can move. As the available means of transportation determine the amount of production that can be carried on, they likewise indirectly determine the amount of commerce that can be carried on. You cannot buy and sell what cannot be produced.

Now, of course, in the long run, the amount of profits that can be made in industry and commerce depends upon the amount of things that can be produced and bought and sold. If you limit

the amount of things that can be produced and bought and sold, you necessarily limit the profits that can be made in producing, and in buying and selling. The conclusion to which this reasoning leads is plain. *The governmental policy of strictly limiting the profits allowed to be made by railroads and public utilities must inevitably result, sooner or later, in limiting correspondingly the profits that can be made in all lines of industry and commerce.* The present policy of regulation is intended to enable the farmer, the manufacturer, the jobber, the merchant, to increase their profits at the expense of the railways and public utilities, and thus far it has had that result. But its ultimate effect must be to limit the profits of all these other concerns and persons as drastically as those of the railways and public utilities themselves.

Labor union leaders and persons of Socialistic tendency may not feel deep concern over this conclusion. They may fancy that the general curtailment of profits will result in higher wages and other benefits for labor. But nothing could be farther from the truth. Increases in employment and in the real wages of labor are dependent upon the expansion of production, commerce and transportation. Since this policy tends directly to restrict the expansion of production, commerce and transportation, it tends directly to reduce both the demand for labor and its real wages.

It may be said I paint too gloomy a picture—that the good sense of the American people will prevent this policy of undue discrimination by the Government between concerns rendering a public service and concerns not rendering a public service from being pursued until it has produced such results as I have anticipated. But history is replete with examples of public sentiment and statesmen regarded as great having persistently given effect to policies intended to benefit the public which finally produced ruinous effects. I maintain that our present policy of so regulating railways and public utilities as to restrict them to the lowest net return that will avoid confiscation of their properties for the ostensible purpose of promoting the public welfare is one of the most flagrant examples of economic and political quackery that the world has ever seen.

I wish to emphasize again that what I have discussed is not an attack upon any class of industries or upon all Government

regulation of railroads and public utilities. In some important respects railroads and public utilities are a peculiar class of business concerns; and they should be regulated to deprive them of opportunity and ability to practice extortion upon the public. What I attack is the utterly unsound theory that they should be so regulated as to prevent them from being managed according to the same general business principles as other business concerns and as to prevent them from earning ordinary business profits. The fact that they render a peculiar service and are properly subject to regulation does not in the least alter the fact that if they are to be economically and efficiently managed, their managers must be highly paid men of ability and must be allowed that wide scope for initiative and freedom of action which is essential to the successful management of every other kind of concern. The fact that they are properly subject to Government regulation does not in the least alter the fact that when other classes of business concerns must pay 6, or 7, or 10 per cent to raise new capital, railways and public utilities cannot raise new capital for a scintilla less than 6, or 7, or 10 per cent; and if they are not allowed to earn enough to pay the market rate of return they cannot raise new capital. The fact that they are properly subject to regulation does not give them any more power than other concerns to provide improved or increased service without raising and investing additional capital.

In other words, full recognition of the principle that these concerns render a service affected with a public use and are properly subject to regulation does not give them the least immunity from any of those economic conditions, or necessities, or disabilities, to which other kinds of business concerns are subject; and, therefore, it will always be an economic impossibility for them to increase and improve the service they render the public, unless the public allows them year by year to enjoy as great prosperity on the average as other classes of concerns.

But, it may be said, as it often is said, these concerns in rendering a public service really perform a function of government. If the Government owned and operated them it would not be under the economic necessity of deriving as large net returns from their ownership and operation as those earned by other kinds of concerns. Therefore, either their present owners should willingly accept smaller returns than those earned in other

businesses, or the Government should take over their ownership and operation.

This argument for Government ownership and management has been made and answered many times, and I shall not try to answer it here, except to say that, economically speaking, it is just as good an argument for Government ownership of all industries as for Government ownership of some. One thing, however, is certain. If our policy of Government regulation is to be successful and not drive us into Government ownership, we must throw overboard forever the glaring fallacy that concerns engaged in a public service should be regulated to the point of confiscation, simply because it is not unconstitutional to do so. The constitutional power to tax is the power to destroy, but we do not therefore conclude that in the public interest the power to tax should be used to destroy legitimate businesses. The power to regulate railroads and public utilities is the power to so restrict their profits as, without confiscating their present properties, to make further expansion of these properties, and increase and improvement of the service rendered with them impossible; but the public welfare plainly demands, not that the power of government shall continue to be so used to this end, but that it shall cease to be so used.

IS PROHIBITION OF GAS WARFARE FEASIBLE?[1]

I

One of the most poignant pleasures of the human mind is that exquisite sensation of being misunderstood. In it youth justifies filial disobedience, and husband or wife condones a lack of noble loyalty. Through it the misguided artist finds solace and surcease of professional failure and human weakness, a foil for self-reproach.

Among the professions, that of chemistry is most misunderstood. But the chemist is neither immature, erotic, nor a failure. Consequently he does not enjoy being misunderstood. This atmosphere of mystery and misapprehension has ever enshrouded him and has defeated his most earnest effort to be simple and candid.

[1] By W. Lee Lewis, in *The Atlantic Monthly*, June, 1922. Reprinted by permission of the author and of *The Atlantic Monthly*.

In the public mind he seems to have taken character from one Philippus Aureolus Paracelsus Theophrastus Bombastus von Hohenheim of the sixteenth century, and his modern spawn would be alchemists and sophists who essay to turn swamp grass into gold, and to explain the physical miracles of the Bible chemically.

Just now the chemists are being criticized for unanimously questioning the feasibility of eliminating warfare gases. Of them it is being said, "As a man thinks, so he is." Therefore, in still supporting that mode of warfare which, more than any other one thing through the ages, brought home to the public mind the power of his science, the chemist is backing his own interest.

It would seem that a lively imagination might equally well conclude that the chemist's convictions in this matter arise from his special knowledge of the field.

In order to approach this subject philosophically let us go back, even further than *Knickerbocker's History of New York,* to the very beginning of things.

Fighting with poisons did not originate with the Germans, nor is it a modern institution. It dates back to the time when our first very great-grandparents emerged from Silurian ooze and began to proliferate. As unicellular organisms, their wants were simple, competition slight, and wars absent.

But, as all living things must move either onward or backward, so this little globule of protoplasm grew tired of being all stomach one moment and, in the next, doubling in the rôle of protective or reproductive system. New cells were taken on and given special functions, such as nutrition, reproduction, protection, and so forth. In time, nutrition cells called for a more varied diet, reproductive cells for mates, and nerve cells begat temperament; and these things have been at the base of all animal conflicts, large or small. Then nature began to cast about for weapons for the protective cells, and the simplest things at hand were poisons. Thus snakes, spiders, insects, and even some plants, are equipped with poisons in stings, fangs, or nettles. It is a general weapon among creeping things of the lower order. Ultimately, more sportsmanlike equipment, such as hoofs, horn, and teeth, was added to animal protection.

It is interesting to note that certain animals specialized in

chemical warfare. The little bombardier beetle, with his tiny droplet of poison liquid hurled into the face of his pursuing enemy, was the original grenadier. The inkfish first used the principle of the smoke-screen. Then there is the ubiquitous polecat, than which there is no greater testimonial to the efficacy of German stink-gas. The skunk is a social failure, but a first-class fighting man. He never hurries or steps aside: he lets the rest of the world do that. He has a chemical equipment designed to make any dog too proud to fight. Have you ever, from a safe vantage-point, noted him threading his way unattended and unafraid along some woodland crest? Then surely you must have thought of those noble lines applied to Napoleon in his incarceration: "Grand, gloomy, and peculiar!"

Man has a native equipment of low fighting-calibre. His untrained fists are puny; he cannot run fast or kick hard, and a projecting nose interferes with his biting proclivities. He, therefore, early supplemented his native equipment with artificial weapons, and poisons played a large part in early controversies, as in the poisoning of arrows and spears.

Among the earliest-recorded human use of noxious chemicals in war is the employment of pitch and sulphur, which were burned at the foot of the walls of the ancient cities of Belium and Platæa by the Spartans, in their wars with the Athenians, during the fifth century B.C. Later, we read of the use of stink-balls, apparently mixtures of asafetida and combustibles—little courtesies exchanged between ships fighting at close range. Prester John, among many things, is credited with burning similar mixtures in metal effigies, much to the confusion of his enemies. Even the English during the Crimean War considered seriously, for a period, the plan of smoking the Russians out of Sebastopol with burning sulphur.

The subject of chemical weapons on a vast scale continually arose in men's minds. The subject has always been fascinatingly terrible. An article in the *Popular Science Review,* in 1864, by B. W. Richardson, on "Greek Fire," is uncannily prophetic. During the early stages of the World War, many fanciful suggestions were received by the combatants for quickly ending the conflict with chemicals. It is a fundamental of psychology that thought tends to work over into action. Then came the German surprise, April 22, 1915.

With men's minds thus reverting to fighting with noxious chemicals, we can readily understand how the matter was taken up at the Hague Conference in 1899. At that Conference the assembled nations pledged themselves "not to use any projectiles whose only object was to give out suffocating or poisonous gases." This agreement was not signed at the time by the American or German representatives, though Germany signed it the next year—1900.

The principle was reaffirmed at the Congress of 1907. Article 23, of the "Rules and Doctrines for War on Land," states: "It is specially forbidden to employ poisons or poisonous weapons."

The matter finds no further mention in international papers until the Treaty of Versailles, Article 171, on Armament, Munitions, and Materials, which reads: "The use of asphyxiating, poisonous, or other gases and all analogous liquids, materials, or devices, being prohibited, their manufacture and importation are strictly forbidden in Germany. The same applies to materials specially intended for the manufacture, storage, and use of said products or devices."

This same clause was read into the treaty of St.-Germain with Austria, of Neuilly with Bulgaria, of Trianon with Hungary, and of Sèvres with Turkey. This may be taken as a reaffirmation of the Hague principle and it played a strong part in the events at the American Conference.

II

On January 6, 1922, Secretary Hughes presented the following resolution to the Disarmament Conference, in favor of the abolition of poison gas in international warfare:—

"The use in war of asphyxiating, poisonous, or other gases, and all analogous liquids or materials or devices, having been justly condemned by the general opinion of the civilized world, and a prohibition of such use having been declared in treaties to which a majority of the civilized powers are parties; now, to the end that this prohibition shall be universally accepted as a part of international law, binding alike the conscience and practice of nations, the signatory powers declare their assent to such prohibition, agree to be bound thereby between themselves, and invite all other civilized nations to adhere thereto."

Simultaneously, Secretary Hughes read three reports: that of

the Conference's expert committee on poison gas, declaring against prohibition, and those of the Advisory Committee of the American delegation and of the General Board of the United States Navy, favoring prohibition.

The best reasons for the resolution should be found in the reports of these committees and the resulting discussion.

Secretary Hughes was undoubtedly greatly influenced by the clause read, appearing in the several peace treaties; for Mr. Root brought out in the discussion that these treaties "presented the most extraordinary consensus of opinion that one could well find on any international subject." However, it seems a bit anomalous to find, in the terms visited upon a defeated enemy, principles and rules to apply to future international military relations. The same argument would justify the universal destruction of fortresses and aircraft, the yielding-up of records and secret methods, and the destruction of fleets; for these also were largely visited upon the defeated nations.

The main arguments on which the resolution found support were based upon these principles in warfare: (1) That unnecessary suffering in the destruction of combatants should be avoided; (2) that innocent noncombatants should not be destroyed. It was claimed that the use of gases in warfare violates both these principles, and is therefore universally condemned.

As to the relative amount of suffering involved in death by gas and death by disembowelment with a bayonet, it is obvious that we can collect no scientific data, owing to the nature of the experiment. The point may, however, be safely left to the imagination. It is significant in this connection, that the American statistics show that a gas casualty has twelve times the chances of recovery of a casualty resulting from an encounter with such Christian weapons as high explosives, bullets, shrapnel, and the like. The relative chances of being maimed or disfigured for life are obvious. Observation of gassed soldiers, over a considerable period of time, by the Surgeon-General's office, did not reveal any predisposition toward pulmonary trouble, which is contrary to the popular opinion.

The question of the involvement of civilian population is important, and there is here some misapprehension. The nontechnical mind looks upon a gas as something that travels stealthily, and devastates all animal and vegetable life over a

large area; something that may be carried by the wind a long distance. As a matter of fact, the great problem in gas warfare is to build up a concentration, namely, to liberate on a certain objective a sufficient amount of gas to maintain a lethal amount for even a very short time. It was this difficulty that caused the change in gas-warfare methods from the cloud-attack, where vast quantities of gas are released from cylinders in the front-line trenches, to artillery gas-shell. With the latter, the objective may be smaller and more definite, and the placing of the gas more accurate. It is a mistake to suppose that any of these gases may be blown any considerable distance from the point of the burst, in any concentration that will kill. The practical limits of drift are a few hundred yards. As General Fries has stated: "To produce a cloud that would drift six miles would require twenty pounds of liquid gas per foot of front, or fifty-three tons per mile, two miles or more in length." This is a prohibitive amount.

In this connection, gas offers no more dangers to civilian population than air-bombs, long-range guns, or torpedoes, which have been qualified, but not abolished.

In the report of one of the committees, it was stated that chemical warfare is "a cruel, unfair, and improper use of science." The answer to this statement is: "So is all warfare." In so far as modern warfare differs from a combat between two naked unarmed aborigines, it is an abhorrent misapplication of science, whose progress is intended to bring fullness and richness into human life, instead of death and destruction. Why single out the science of chemistry? As well condemn sanitary science on the ground that it alone has made possible the safe assembling in camp of the mammoth armies that characterize modern war.

If we concede that might does not necessarily make right, except in a pragmatic sense, then scientific warfare might be more nearly on the side of right, because advancement in science characterizes an intelligent nation, and such a nation will presumably be right more frequently than wrong. Thus its introduction into warfare might be presumptive of a faint growth of righteousness in this imperfect world.

A further reason advanced in the Conference for the abolishment of warfare gases was, that such "warfare threatens to become so efficient as to endanger the very existence of civilization."

Aside from whatever merit there may be in the proposition that the best way to end war is to make it grotesquely horrible and illogical, certainly that clause is no recommendation to a nation at bay, with its back to its capitol walls, to go down with the sublime comfort of having kept a parlor agreement.

Emasculated warfare is no deterrent to a belligerent nation. The knowledge that the opposed will put up a deadly defense is a more powerful deterrent. Such a nation, under such conditions, might well find justification in the fact that the after-gas of many explosives produces deadly carbon monoxide and prussic acid. An enemy seeking justification for retaliation with gas could easily find doubtful instances from this source, and spring a super-gas prepared as a defense precaution in times of peace.

In the debate following the presentation of the resolution, M. Sarraut and Mr. Balfour admitted that military chemical research, with defense as the main object, could not yet be discontinued. Thus we have the ridiculous picture of the United States forswearing gas warfare, and yet maintaining an elaborate experimental plant in war-gases at Edgewood, Maryland. The fact that the activities of this splendid plant are now purely "defensive" will not alter its work. Whether military measures are offensive or defensive is purely a matter of the point of view. Thus, no nation ever raised its mailed fist against another except in defense of something; and of course all preparedness of peace times is avowedly defensive only. Surely no thinking person can reconcile poison-gas research in peace times with the position of the high contracting parties to this pact. Such a lack of consistency and good faith will defeat the purpose in hand. The measure will simply resolve itself into an agreement not to use gas until the other fellow does and, in the meantime, get ready for him. We do not believe in shooting, but we're going to carry a gun. Where there are guns, there is likely to be a little shooting, as our people have good reason to know just at this time.

If this is a mere restatement of international law that has already failed of support in the test of conflict, then it is a diplomatic platitude that will weaken the whole structure of the Conference labors.

It is interesting to note that America's experts were against the resolution, that Great Britain was skeptical, that the French

delegates showed more active approval, and that the Japanese and Italians were enthusiastic. In fact, an Italian representative first proposed the resolution in the subcommittee. It has been remarked that the sentiment against the resolution among the other powers was inversely as their chemical resources. It would be interesting to know Germany's attitude. It is also significant that, while the Conference conceded that no declaration could be made as to naval warfare unless England, the leading naval power, was a party to it, yet gas warfare is outlawed by mere fiat, without Germany, which is still the greatest potential military power, chemically. At the beginning of the war there were less than half as many chemists in America as there were in Germany; less than one fifth in England, and less than one tenth in France.

In this connection, the views of an eminent English authority are well expressed in a recent book by Major Lefebure, entitled *The Riddle of the Rhine*. To Major Lefebure, the Riddle of the Rhine is the ominous, impenetrable potentialities of the German chemical trust, bristling along the Rhine and its tributaries. "It has added economic cohesion to technical efficiency, and is to-day the largest technically efficient potential instrument of war in the world." The author avowedly believes in the chemical disarmament of Germany, and points to the failures and difficulties in enforcing the Treaty of Versailles in chemical matters. The inherent difficulties in the inspection by a league, under agreement to refrain in times of peace from chemical preparedness, are searchingly presented. In fact, the logical end of the author's argument is a world-balance of chemical power, either through competitive militarism industrially disguised, or through agreed ratios.

Sir William Robertson, Chief of the Imperial General Staff, and later Commander of the Army of the Rhine, discusses this same subject in the following words: "Unless and until some control is exercised over the activities of chemical factories,—which are really arsenals in disguise,—prohibitions, resolutions, and similar pious aspirations for abolishing chemical warfare will be not only futile but dangerous, in that they will lull the nation into a feeling of security, for which there is no scientific justification."

Robertson recognizes that chemical peace-industries cannot be

prohibited; but because of their military significance, thinks that they might be reduced, and restricted to the peace-time requirements of their respective countries, *plus* an appropriate share of the world trade. In this connection it should be remembered that in 1918 Germany's dyestuff capacity was more than double that of all the rest of the world.

An attempt to avoid the tremendous advantages to an outlaw nation, highly industrialized chemically, of deliberately using gas in warfare, by trying to distribute or control the chemical activities of the several nations, is futile.

The Committee of Technical Experts, seven in number, reported against the resolution, giving as their chief reason that research and production of warfare gases, many of which have industrial uses, could not be prohibited, and that therefore "no nation dare risk entering into an agreement which an unscrupulous enemy might break, if he found his opponents unprepared to use gases both offensively and defensively."

This same reason was advanced for deferring air-craft limitation, and was deemed a sufficient reason, although less applicable to air-craft than to chemistry.

III

In placing a ban upon gas warfare, and limiting the military use of submarines, the Washington Conference drifted far from its original scope.

The Conference had its origin in a problem primarily economic, namely, the need of releasing the nations from the burden of military preparedness, to the end that they might rehabilitate themselves from the effects of the World War. Furthermore, in dealing with naval limitations and the Far East problems, the Conference was dealing with matters which could be undertaken at once. In the nature of things, there will be little change in the authority of nations within the next ten years; therefore, the Conference was here dealing with matters which not only were immediate, but which would find their fulfillment during the period when the five contracting powers would continue in all probability as the strongest international influence. It is not likely that, within the next ten years agreed upon, any single great world-power or combination of nations will arise to question the authority of America, Great Britain, France, and Japan,

especially in matters in which they are primarily concerned geographically.

In attempting, however, to lay down rules for governing all future warfare, especially when these rules, as applied to the use of gas, are debatable on intrinsic grounds, the Conference was dealing with the matter of conducting future wars, and laying down dicta for all nations, for all times, notwithstanding that other powers, or combination of powers, not bound by this agreement, may dominate the world when that next war comes.

It is especially regrettable that no exceptions were made, in the wholesale condemnation of chemical warfare, to the use of smoke and nontoxic tear-gases. These are distinctly humane agencies, which save life in the attainment of a military objective, and make of military tactics a game of the highest scientific skill. Natural and artificial obstacles and topographic features have ever been the legitimate agencies of the skilled commander. Think of the possibilities, through the neutralization and obscuring of certain areas with gas and smoke, in marvelously extending such legitimate strategies. And think of the humanity and efficiency of such nontoxic gases in lowering the physical efficiency, and therefore the power to kill, by 50 per cent, through the mere enforced wearing of the gas-mask; an army of 100,000 men reduced to 50,000, and not a man scratched. While conceding the force of this argument, the fear was expressed in the Conference that the line could not be safely drawn between various types of gases.

If we assume that fighting with warfare gases is uncivilized, cruel, debasing, and on a par with fighting with dumdum bullets and disease germs, then it is most proper that it should be outlawed. Then any nation resorting to methods which are universally condemned would find itself in the position of Germany, when she violated Belgian neutrality and torpedoed passenger ships. These very acts defeated her, for they brought America into the war, and united almost the entire world against her. It is also pointed out that sentiment effectively prevented the use of dumdum and explosive bullets in the last war.

But there is this difference between gas warfare and such measures as the use of disease germs, and dumdum and explosive bullets, and the sinking of hospital ships and passenger vessels. The latter have no practical military value. They may be part

of a reign of terror, of an avowed programme of *Schrecklichkeit.* Moreover, as in the case of dumdum and explosive bullets, there are substitutes which are permissible, and which make these condemned articles unnecessary.

Poison gas stands in a military class by itself. It is the most efficient, most economical, and most humane, single weapon known to military science. It is no longer a theory, but a thoroughly demonstrated, powerful reality. It positively has no substitute. Its abandonment detracts irreparably from decisive, expeditious trial by warfare—an institution which the most sanguine do not claim that we can yet eliminate.

The chemist is a rational pacifist. He has no brief for warfare gases simply as killing agencies. He does believe that, for a generation or so to come, there must continue a measure of national defense; and chemical preparedness secures this defense with the greatest economy, efficiency, and humanity. He regrets that popular education on the subject of gas warfare dates from the early days of the World War, when, for purposes of creating anti-German sentiment, it was condemned in scathing but unscientific terms. This education has since continued through overzealous peace-societies and press exaggeration, until the most irrational views prevail upon this subject. In this manner, Lewisite, by an accretion of superlatives, has acquired powers compared with which his Satanic Majesty becomes an angel of mercy.

To the chemist, therefore, this half-hearted attempt on the part of a few nations to regulate the chemical methods of all future warfare is ill-advised and dangerous. The reasons given in the reports and debates are insufficient and illogical, and not in keeping with the historical facts, or with the high accomplishments of the Conference.

The record of the last war is too eloquent. If we would make warfare safe, we must take the soldiers out.

THE INEVITABILITY OF SOCIALISM[1]

Scientific socialists claim that socialism is inevitable and that it will surely supplant capitalism just as capitalism supplanted feudalism. Among the more important arguments advanced in

[1] Ira B. Cross, in *Essentials of Socialism.* The Macmillan Company. Reprinted by permission.

support of their contention are the following: (1) the evolution of society; (2) the class struggle; (3) the concentration of industry; (4) the theory of increasing misery; (5) the unemployed problem; and (6) the economic contradictions of capitalism. . . .

(1) *The Evolution of Society.* The scientific socialists claim that inasmuch as society has evolved from earlier stages into capitalism, and inasmuch as it must continue to evolve, it will necessarily develop into a stage of socialism. This, they affirm, is true because the character or the stage of society is shaped or determined by the dominant mode of production and exchange; and, as under capitalism the tools of industry are privately owned but collectively used, the next stage must be one in which they will be collectively owned as well as collectively used. Such an arrangement would be possible only under socialism.

In opposition to this position the critics of the socialist theories declare that the evolution of society need not inevitably result in socialism. It is impossible to prophesy what the future will bring forth. The next stage may possibly be one of "Benevolent Feudalism," one of voluntary coöperation, or one of private ownership with a very intensified form of collective control and operation.

(2) *The Class Struggle.* The scientific socialists hold that all history is the history of class struggles, the character of the classes being determined by the prevailing economic conditions; that throughout all history the workers have struggled up from slavery to their present position of political and partial economic freedom; that with the passage of years all classes save two—the workers and the capitalists—have been abolished; and that at the present time the contest lies between these two classes. With the growing class consciousness of the workers, it is expected that there will come a united struggle on their part upon the political and the industrial fields against the capitalists, which can result only in a victory for the former and in the subsequent introduction of socialism.

The opponents of this idea claim that the socialists exaggerate the importance of the class struggle in the past, as well as in the present; that, although the middle class of yesterday is passing away, its place is being taken by a new middle class composed of well-paid foremen, superintendents, book-keepers, managers,

professional men, and the like; that the workers and the capitalists may and do have common economic, political, social, and religious interests; and that, although their interests may not be the same when it comes to a division of the products of industry, still, this one fact is not a sufficient reason for claiming that all history is the history of class struggles, or that the final outcome of such a clash of interests must inevitably result in bringing about a régime of socialism. It is also agreed that the socialist movement throughout the world has abandoned the class struggle doctrine to a greater or less extent, depending upon the nation considered.[1] In addition to the above, certain critics also emphasize the fact that it is impossible to bring about a stage of society, whether it be socialism, capitalism, feudalism, or what not, by merely voting for it.

(3) *The Concentration of Industry.* (4) *The Theory of Increasing Misery.* (5) *The Unemployed Problem.* These three propositions, although distinct from each other, are so closely related, that they can be dealt with in a more satisfactory manner by considering them in connection with each other.

The scientific socialists hold that industry is being more and more concentrated, or "trustified"; that its control is becoming increasingly centralized in the hands of a few capitalists. This tendency is seen on all sides and in all industries. Along with this growing concentration and centralization at the one pole, comes an "accumulation of misery, agony of toil, slavery, ignorance, brutality, mental degradation at the opposite pole.[2] The lot of the workers becomes increasingly more miserable.

As industry expands, the capitalists are forced to find foreign markets in which to sell their surplus products. The workers who have produced these surplus commodities are unable to purchase them, because they have received only a small portion of their product as wages. The search for foreign markets by the capitalists leads to a scramble for colonies, to a drumming up of trade in the Orient, and to "benevolent assimilation." But capitalism is a queer thing. "The bourgeoisie, by the rapid improvement of all instruments of production, by the immensely

[1] A. M. Simons, one of the most prominent of American socialists, has declared that "The socialist movement in the United States, as in many other countries, has to a certain extent got away from the class struggle." —*International Socialist Review,* viii. p. 180.

[2] *Capital,* vol. i., p. 709.

facilitated means of communication, draw all, even the most barbarian, nations into civilization. . . . It compels all nations, on pain of extinction, to adopt the bourgeois mode of production; it compels them to introduce what it calls civilization into their midst, *i. e.*, to become bourgeois themselves. In a word, it creates a world after its own image." [1] Thus other nations, which have been consumers of the surplus products of capitalistic countries, become capitalistic themselves; they adopt modern methods of production and close their ports to foreign merchants and manufacturers. Later they, too, become producers of surplus products and go in search of foreign markets. The scientific socialists declare that the periods of over-production will then come more and more frequently, panics will become the normal state of industry, an enormous unsolvable unemployed problem will arise, the workers will sink lower and lower in the scale of humanity, their condition will become increasingly worse, until, driven into class-conscious action, they will vote for socialism and thus force society to adopt the collective ownership and operation of industry.

In meeting these arguments dealing with the inevitability of socialism, the critics show that capital does not concentrate in such manner, and certainly not as rapidly, as Marx predicted; that the lot of the worker is becoming more satisfactory, and that crises are not caused solely by the overproduction of commodities. They also claim that organized production (the trusts) tends to do away with the problem of over-production (hence also with panics and the unemployed problem) through the adjustment of supply to demand. At the same time it also brings into existence new trades and businesses by cheapening materials and liberating capital, by setting free a portion of the labor supply which can be utilized in these new lines of industry, and by increasing the demand for new kinds of commodities. Laborers, who are displaced by the introduction of new processes or as the result of combination, are absorbed either partly or wholly by the new industries resulting therefrom or by the expansion of other industries. But even granting that industry were becoming more concentrated, it would still devolve upon the socialists to show that socialism would inevitably result. The outcome might possibly prove to be the further strengthening of

[1] *Communist Manifesto,* pp. 18-19.

capitalism or the birth of some stage other than that of socialism.

It is also shown that with the greater bargaining power of the workers, obtained by means of their associations, political and industrial, they will be increasingly able to demand and obtain higher wages. This will enable them to purchase more of their products, thus preventing the rapid accumulation of surplus values, and assisting in the elimination of crises and the unemployed problem.

(6) *Economic Contradictions of Capitalism.* Scientific socialists insist that capitalism contains within itself certain fundamental contradictions, in reality the germs of its own destruction. These are to be found in certain phenomena, some of which have already been described.

(a) The first economic contradiction in capitalism is found in the collective use and private ownership of the means of production and exchange. This contradiction, they claim, can be abolished only by socialism, under which collective ownership, as well as collective operation, would prevail.

(b) The second contradiction, according to the socialists, is that capitalists, in order to market their goods and thus turn surplus products into cash, are forced to lower the prices of their commodities. This makes possible, and also results in, a reduction of wages and a consequent diminution of the purchasing power of the workers, thus indirectly defeating the objects of the capitalists. Lowered prices cause lowered wages; lowered wages mean a reduced purchasing power on the part of the workers; the employer sells less and consequently reaps smaller profits. This in its turn brings about the rapid accumulation of surplus values; panics occur more and more frequently; at the same time the trustification of industry progresses; misery increases; and in the end the workers find refuge in the inauguration of the socialist state. Thus it is that they declare that capitalism brings about its own destruction.

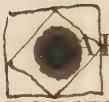
(c) The third contradiction is that improved processes demand a greater accumulation of capital and its investment in constantly increasing sums in industrial enterprises. Improvements also lower the value of capital invested in existing processes. This, with the falling rate of profit, accelerates the concentration of industry. "One capitalist devours another," their numbers decrease, and the capitalist class at last ceases to function as a

class, because a social class always presupposes a certain minimum of numbers. With a few capitalists on the one hand owning all industry, and a thoroughly organized class-conscious propertyless proletariat composed of millions of laborers on the other, the struggle for supremacy under such unequal circumstances cannot be other than of short duration, and must, so the scientific socialists say, result in the overthrow of capitalism and in the introduction of socialism.

Conclusion. (1) The impossibility of an indefinite continuance of production under capitalism must be proven by the socialists.

(2) If the validity of their destructive arguments is admitted, it still remains for the socialists to show beyond a doubt that society must inevitably evolve into socialism.

(3) If there are conditions in the present industrial system which seem to make for the coming of socialism, it does not necessarily follow that they are inherent in that system. They may merely be temporarily connected with it and may be eliminated with its further development.



APPENDIX C

SPECIMENS OF DESCRIPTION

PENNY GREEN

Penny Green—"picturesque, quaint if ever a place was," in garrulous Mr. Hapgood's words—lies in a shallow depression, in shape like a narrow meat dish. It runs east and west, and slightly tilted from north to south. To the north the land slopes pleasantly upward in pasture and orchards, and here was the site of the Penny Green Garden Home Development Scheme. Beyond the site, a considerable area, stands Northrepps, the seat of Lord Tybar. Lord Tybar sold the Development site to the developers, and, as he signed the deed of conveyance, remarked in his airy way, "Ah, nothing like exercise, gentlemen. That's made every one of my ancestors turn in his grave." The developers tittered respectfully as befits men who have landed a good thing.

Westward of Penny Green is Chovensbury; behind Tidborough the sun rises.

Viewed from the high eminence of Northrepps, Penny Green gave rather the impression of having slipped, like a sliding dish, down the slope and come to rest, slightly tilted, where its impetus had ceased. It was certainly at rest: it had a restful air; and it had certainly slipped out of the busier trafficking of its surrounding world, the main road from Chovensbury to Tidborough, coming from greater cities even than these and proceeding to greater, ran far above it, beyond Northrepps. The main road rather slighted than acknowledged Penny Green by the nerveless and shrunken feeler which, a mile beyond Chovensbury, it extended in Penny Green's direction.

This splendid main road in the course of its immense journey across Southern England, extended feelers to many settlements of man, providing them as it were with a talent which, according

to the energy of the settlement, might be increased a hundredfold—drained, metalled, tarred, and adorned with splendid telegraph poles and wires—or might be wrapped up in a napkin of neglect, monstrous overgrown hedges and decayed ditches, and allowed to wither: the splendid main road, having regard to its ancient Roman lineage, disdainfully did not care tuppence either way; and for that matter Penny Green, which had ages ago put its feeler in a napkin, did not care tuppence either.

—A. S. M. Hutchinson, *If Winter Comes.*[1]

A TIGER AT NIGHT

Slowly the strophe and antistrophe of frogs and goat-suckers resumed possession of his consciousness. But now some primitive instinct perhaps or some subconscious intimation of danger made him meticulously noiseless.

He went on down a winding sound-deadening path of sand towards the drinking-place. He came to a wide white place that was almost level, and beyond it under clustering pale-stemmed trees shone the mirror surface of some ancient tank, and, sharp and black, a dog-like beast sat on its tail in the midst of this space, started convulsively and went slinking into the undergrowth. Benham paused for a moment and then walked out softly into the light, and behold! as if it were to meet him, came a monster, a vast dark shape drawing itself lengthily out of the blackness, and stopped with a start as if it had been instantly changed to stone.

It had stopped with one paw advanced. Its striped mask was light and dark grey in the moonlight, grey but faintly tinged with ruddiness; its mouth was a little open, its fangs and a pendant of viscous saliva shone vivid. Its great round-pupilled eyes regarded him stedfastly. At last the nightmare of Benham's childhood had come true, and he was face to face with a tiger, uncaged, uncontrolled.

—H. G. Wells, *The Research Magnificent,*[2] pp. 49-50.

[1] Little, Brown & Company. Reprinted by permission.
[2] The Macmillan Company. Reprinted by permission.

MR. TOMBS

No one, in any case, committed twice the indiscretion of purchasing a single volume for cash. The book-lined study was in the care of a Mr. Tombs, a gentleman who combined the appearance of a mute at a funeral with the aloof and mysterious manner of a man waiting for his wife in a ladies' underwear department, and the peculiar faculty of making the haphazard visitor feel that he had strayed into a ladies' underwear shop also. "Have you an account with us, sir?" Mr. Tombs would inquire; and on being told "No" would look guiltily all around (as it were at partially undressed ladies) and whisper, "Except to the masters at the School, sir, who all have accounts, we are not supposed to sell single volumes. It is against our rule, sir."

And no one, once escaped, made Mr. Tombs break the rule on a second occasion.

—A. S. M. Hutchinson, *If Winter Comes*,[1] p. 52.

DANTE

To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it; the deathless sorrow and pain, the known victory which is also death;—significant of the whole history of Dante! I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud, hopeless pain. A soft, ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain, too, a silent scornful one; the lip is curled in a godlike disdain of the thing that is eating-out his heart, as if it were withal a mean, insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest, and lifelong unsurrendering battle against the world. Affection all converted into indignation: an implacable indignation; slow, equable, silent, like

[1] Little, Brown & Company. Reprinted by permission.

that of a god! The eye, too, it looks out as in a kind of *surprise,* a kind of inquiry, Why the world was of such a sort? This is Dante: so he looks, this "voice of ten silent centuries," and sings us "his mystic unfathomable song."

—Carlyle, *The Hero as Poet.*

THE COUNTESS OLENSKA

She came rather late, one hand still ungloved, and fastening a bracelet about her wrist; yet she entered without any appearance of haste or embarrassment the drawing-room in which New York's most chosen company was somewhat awfully assembled.

In the middle of the room she paused, looking about her with a grave mouth and smiling eyes; and in that instant Newland Archer rejected the general verdict on her looks. It was true that her early radiance was gone. The red cheeks had paled; she was thin, worn, a little older-looking than her age, which must have been nearly thirty. But there was about her the mysterious authority of beauty, a sureness in the carriage of the head, the movement of the eyes, which, without being in the least theatrical, struck him as highly trained and full of a conscious power. At the same time she was simpler in manner than most of the ladies present, and many people (as he heard afterward from Janey) were disappointed that her appearance was not more "stylish"—for stylishness was what New York most valued. It was, perhaps, Archer reflected, because her early vivacity had disappeared; because she was so quiet—quiet in her movements, her voice, and the tones of her low-pitched voice. New York had expected something a good deal more resonant in a young woman with such a history. . . .

The Countess Olenska was the only young woman at the dinner; yet, as Archer scanned the smooth plump elderly faces between their diamond necklaces and towering ostrich feathers, they struck him as curiously immature compared with hers. It frightened him to think what must have gone to the making of her eyes.

—Edith Wharton, *The Age of Innocence,*[1] pp. 58-60.

[1] D. Appleton and Company. Reprinted by permission.

MR. SEWARD

A slouching, slender figure; a head like a wise macaw; a beaked nose; shaggy eyebrows, unorderly hair and clothes; hoarse voice; offhand manner; free talk, and perpetual cigar, offered a new type—of western New York—to fathom; a type in one way simple because it was only double—political and personal; but complex because the political had become nature, and no one could tell which was the mask and which the features. At table, among friends, Mr. Seward threw off restraint, or seemed to throw it off, in reality, while in the world he threw it off, like a politician, for effect. In both cases he chose to appear as a free talker, who loathed pomposity and enjoyed a joke; but how much was nature and how much was mask, he was himself too simple a nature to know.

—*The Education of Henry Adams,*[1] p. 103.

FRANCES FREELAND

Under the shade of a copper-beech, just where the drive cut through into its circle before the house, an old lady was sitting that afternoon on a camp-stool. She was dressed in gray alpaca, light and cool, and had on her iron-gray hair a piece of black lace. A number of *Hearth and Home* and a little pair of scissors, suspended by an inexpensive chain from her waist, rested on her knee, for she had been meaning to cut out for dear Felix a certain recipe for keeping the head cool; but, as a fact, she sat without doing so, very still, save that, now and then, she compressed her pale fine lips, and continually moved her pale fine hands. She was evidently waiting for something that promised excitement, even pleasure, for a little rose-leaf flush had quavered up into a face that was colored like parchment; and her gray eyes under regular and still-dark brows, very far apart, between which there was no semblance of a wrinkle, seemed noting little definite things about her, almost unwillingly, as an Arab's or a Red Indian's eyes will continue to note things in the present, however their minds may be set on the future. So sat Frances Fleeming Freeland (*née* Morton) waiting for the arrival of her son Felix and her grandchildren Alan and Nedda.

—John Galsworthy, *The Freelands,*[2] p. 31.

[1] Houghton Mifflin Company. Reprinted by permission.
[2] Charles Scribner's Sons. Reprinted by permission.

PEW

So things passed until, the day after the funeral, and about three o'clock of a bitter, foggy, frosty afternoon, I was standing at the door for a moment, full of sad thoughts about my father, when I saw some one drawing slowly near along the road. He was plainly blind, for he tapped before him with a stick, and wore a great green shade over his eyes and nose; and he was hunched, as if with age or weakness, and wore a huge old tattered seacloak with a hood, that made him appear positively deformed. I never saw in my life a more dreadful looking figure. He stopped a little from the inn, and, raising his voice in an odd sing song, addressed the air in front of him:

"Will any kind friend inform a poor blind man, who has lost the precious sight of his eyes in the gracious defence of his native country, England, and God bless King George!—Where or in what part of this country he may now be?"

"You are at the 'Admiral Benbow,' Black Hill Cove, my good man," said I.

"I hear a voice," said he—"a young voice. Will you give your hand, my kind young friend, and lead me in?"

I held out my hand, and the horrible, soft-spoken, eyeless creature gripped it in a moment like a vice.

—Stevenson, *Treasure Island.*[1]

THE CRASH OF AN AEROPLANE

"I was Challoner's passenger when he was killed at Sheerness. That was a queer unexpected experience, you may have supposed it an agony of terror, but indeed there was no fear in it at all. At any rate, I do not remember a moment of fear; it has gone clean out of my memory if ever it was there. We were swimming high and fast, three thousand feet or so, in a clear, sweet air over the town of Sheerness. The river, with a string of battleships, was far away to the west of us, and the endless grey-blue flats of the Thames to the north. The sun was low behind a bank of cloud. I was watching a motor-car, which seemed to be crawling slowly enough, though, no doubt, it was making a respectable pace, between two hedges down

[1] Charles Scribner's Sons. Reprinted by permission.

below. It is extraordinary how slowly everything seems to be going when one sees it from such an height.

"Then the left wing of the monoplane came up like a door that slams, some wires whistled past my head, and one whipped off my helmet, and then, with the seat slipping away from me, down we went. I snatched unavailingly for the helmet, and then gripped the sides. It was like dropping in a boat suddenly into the trough of a wave—and going on dropping. We were both strapped, and I got my feet against the side and clung to the locked second wheel.

"The sensation was as though something like an intermittent electric current was pouring through me. It's a ridiculous image to use, I can't justify it, but it was as if I was having cold blue light squirted through every pore of my being. There was an astonishment, a feeling of confirmation. 'Of course these things do happen sometimes,' I told myself. I don't remember that Challoner looked round or said anything at all. I am not sure that I looked at him. . . .

"There seemed to be a long interval of intensely excited curiosity, and I remember thinking, 'Lord, but we shall come a smash in a minute!" Far ahead I saw the grey sheds of Eastchurch and people strolling about apparently unaware of our disaster. There was a sudden silence as Challoner stopped the engine. . . .

"But the point I want to insist upon is that I did not feel afraid. I was simply enormously, terribly *interested*. . . .

"There came a tremendous jolt and a lunge, and we were both tipped forward, so that we were hanging forehead down by our straps, and it looked as if the sheds were in the sky, then I saw nothing but sky, then came another vast swerve, and we were falling sideways, sideways. . . .

"I was altogether out of breath and *physically* astonished, and I remember noting quite intelligently as we hit the ground how the green grass had an effect of *pouring out* in every direction from below us. . . .

"Then I remember a jerk and a feeling that I was flying up again. I was astonished by a tremendous popping—fabric, wires, everything seemed going pop, pop, pop, like a machine-gun, and then came a flash of intense pain as my arm crumpled up. It was quite impersonal pain. As impersonal as seeing

intense colour. *Splinters!* I remember the word came into my head instantly. I remember that very definitely.

"I thought, I suppose, my arm was in splinters. Or perhaps of the scraps and ends of rods and wires flying about us. It is curious that while I remember the word I cannot recall the idea. . . .

"When I became conscious again the chief thing present in my mind was that all those fellows round were young soldiers who wouldn't at all understand bad behaviour. My arm was—orchestral, but still far from being real suffering *in* me. Also I wanted to know what Challoner had got. They wouldn't understand my questions, and then I twisted round and saw from the negligent way his feet came out from under the engine that he must be dead. And dark red stains with bright red froth——

"Of course!

"There again the chief feeling was a sense of oddity. I wasn't sorry for him any more than I was for myself.

"It seemed to me that it was all right with us both, remarkable, vivid, but all right. . . ."

—H. G. Wells, *The Research Magnificent*,[1] pp. 27-30.

Why MABEL ?

Mabel belonged to that considerable class of persons who, in conversation, begin half their sentences with "And just imagine—"; or "And only fancy—"; or "And do you know—". These exclamations, delivered with much excitement, are introductory to matter considered extraordinary. Their users might therefore be imagined somewhat easily astonished. But they have a compensatory steadiness of mind in regard to much that mystifies other people. To Mabel there was nothing mysterious in birth, or in living, or in death. She simply would not have understood had she been told there was any mystery in these things. One was born, one lived, one died. What was there odd about it? Nor did she see anything mysterious in the intense preoccupation of an insect, or the astounding placidity of a primrose growing at the foot of a tree. An insect—you killed it. A flower—you plucked it. What's the mystery?

[1] The Macmillan Company. Reprinted by permission.

Her life was living among people of her own class. Her measure of a man or of a woman was, Were they of her class? If they were, she gladly accepted them and appeared to find considerable pleasure in their society. Whether they had attractive qualities or unattractive qualities or no qualities at all did not affect her. The only quality that mattered was the quality of being well-bred. She called the classes beneath her own standard of breeding "the lower classes," and so long as they left her alone she was perfectly content to leave them alone. In certain aspects she liked them. She liked "a civil tradesman" immensely; she liked a civil charwoman immensely; and she liked a civil workman immensely. It gave her as much pleasure, real pleasure that she felt in all her emotions, to receive civility from the classes that ministered to her class—servants, trades people, gardeners, carpenters, plumbers, postmen, policemen—as to meet any one in her own class. It never occurred to her to reckon up how enormously varied was the class whose happy fortune it was to minister to her class and she would not have been in the remotest degree interested if any one had told her how numerous the class was. It never occurred to her that any of these people had homes and it never occurred to her that the whole of the lower classes lived without any margin at all beyond keeping their homes together, or that if they stopped working they lost their homes, or that they looked forward to nothing beyond their working years because there was nothing beyond their working years for them to look forward to. Nor would it have interested her in the remotest degree to hear this. The only fact she knew about the lower classes was that they were disgustingly extravagant and spent every penny they earned. The woman across the Green who did her washing had six children and a husband who was an agricultural labourer and earned eighteen and sixpence a week. These eight lived in three rooms and "if you please" they actually bought a gramophone! Mabel instanced it for years after she first heard it. The idea of that class of person spending money on anything to make their three rooms lively of an evening was scandalous to Mabel. She heard of the gramophone outrage in 1908 and she was still instancing it in 1912. "And those are the people, mind you," she said in 1912, "that we have to buy these National Insurance stamps for!"

Mabel was not demonstrative. She had no enthusiasms and no sympathies. Enthusiasms and sympathies in other people made her laugh with her characteristic burst of sudden laughter. It was not, as with some persons, that matters calling for sympathy made her impatient,—as very robust people are often intensely impatient with sickness and infirmity. She never would say, "I have no patience with such and such or so and so." She had plenty of patience. It was simply that she had no imagination whatsoever. Whatever she saw or heard or read, she saw or heard or read exactly as the thing presented itself. If she saw a door she saw merely a piece of wood with a handle and a keyhole. It may be argued that a door is merely a piece of wood with a handle and a keyhole, and that is what Mabel would have argued. But a door is in fact the most intriguing mystery in the world because of what may be the other side of it and of what goes on behind it. To Mabel nothing was on the other side of anything she saw and nothing went on behind it.

A person or a creature in pain was to Mabel a person or a creature "laid up." Laid up—out of action—not working properly; like a pencil without a point. A picture was a decoration in paint and was either a pretty decoration in paint or not a pretty decoration in paint. Music was a tune, and was either a tune or merely music. A book was a story, and if it was not a story it was simply a book. A flower was a decoration. Poetry, such as

"While the still morn went out with sandals grey,"

was simply writing which, obviously, had no real meaning whatsoever, and obviously—well, read the thing—was not intended to have any meaning. A fine deed was fine precisely in proportion to the social position of the person who performed it. Scott's death at the South Pole, when that was announced in 1913, was fine because he was a gentleman. The disaster of the colliers entombed in the Welsh Senghenydd mine which happened in the same year was sad. "How sad!" She read the account on the first day with the paper held up wide open and said "How sad!" and turned on to something for which the paper might be folded back at the place and read comfortably. Scott's death she read with the paper folded back at the account. She liked seeing the pictures of Lady Scott and of Scott's little boy.

She read the caption under one of the pictures of the wives and the families of the four hundred and twenty-nine colliers killed in the Senghenydd mine, but not under any of the others. The point she noted was that all the women "of that class" wore "those awful cloth caps,"—the colliers' women just the same as the women in the mean streets of Tidborough Old Town.

She was never particularly grateful for anything given to her or done for her; not because she was not pleased and glad but because she could invest the gift with no imagination of the feelings of the giver. The thing was a present just as a pound of bacon was a pound of bacon. You said thank you for the present just as you ate the bacon. What more was to be said?

She revelled in gossip, that is to say in discussion with her own class of the manners and doings of other people. She thought charity meant giving jelly and red flannel to the poor; she thought generosity meant giving money to some one; she thought selfishness meant not giving money to some one. She had no idea that the only real charity is charity of mind, and the only real generosity generosity of mind, and the only real selfishness selfishness of mind. And she simply would not have understood it if it had been explained to her. As people are judged, she was entirely nice, entirely worthy, entirely estimable. And with that, for it does not enter into such estimates, she had neither feelings of the mind nor of the heart but only of the senses. All that her senses set before her she either overvalued or undervalued: she was the complete and perfect snob in the most refined and purest meaning of the word.

She was much liked, and she liked many.

—A. S. M. Hutchinson, *If Winter Comes*,[1] pp. 36-40.

[1] Little, Brown & Company. Reprinted by permission.

APPENDIX D

SPECIMENS OF NARRATION

ON THE STAIRS

The house had been "genteel." When trade was prospering in the East End, and the ship-fitter or block-maker thought it no shame to live in the parish where his workshop lay, such a master had lived here. Now, it was a tall, solid, well-bricked, ugly house, grimy and paintless in the joinery, cracked and patched in the windows: where the front door stood open all day long; and the womankind sat on the steps, talking of sickness and deaths and the cost of things; and treacherous holes lurked in the carpet of road-soil on the stairs and in the passage. For when eight families live in a house, nobody buys a door-mat, and the street was one of those streets that are always muddy. It smelt, too, of many things, none of them pleasant (one was fried fish); but for all that it was not a slum.

Three flights up, a gaunt woman with bare forearms stayed on her way to listen at a door which, opening, let out a warm, fetid waft from a close sick-room. A bent and tottering old woman stood on the threshold, holding the door behind her.

"An' is 'e no better now, Mrs. Curtis?" the gaunt woman asked, with a nod at the opening.

The old woman shook her head, and pulled the door closer. Her jaw waggled loosely in her withered chaps: "Nor won't be; till 'e's gone." Then after a certain pause, "'e's goin'," she said.

"Don't doctor give no 'ope?"

"Lor' bless ye, I don't want to ast no doctors," Mrs. Curtis replied, with something not unlike a chuckle. "I've seed too many on 'em. The boy's a-goin', fast; I can see that. An' then,"—she gave the handle another tug, and whispered—"he's been called." She nodded again. "Three sperit knocks at the bed-head las' night; an' I know what *that* means!"

The gaunt woman raised her brows, and nodded. "Ah, well," she said, "we all on us comes to it some day, sooner or later. An' it's often a 'appy release."

The two looked into space beyond each other, the elder with a nod and a croak. Presently the other pursued, " 'E's been a very good son, ain't 'e?"

"Ay, ay,—well enough son to me," responded the old woman, a little peevishly; "an' I'll 'ave 'im put away decent, though there's on'y the Union for me after. I can do that, thank Gawd!" she added, meditatively, as chin on fist she stared into the thickening dark over the stairs.

"When I lost my pore 'usband," said the gaunt woman, with a certain brightening, "I give 'im a 'ansome funeral. 'E was a Odd-feller, an' I got twelve pound. I 'ad a oak caufin an' a open 'earse. There was a kerridge for the fam'ly an' one for 'is mates—two 'orses each, an' feathers, an' mutes; an' it went the furthest way round to the cimitry. 'Wotever 'appens, Mrs. Manders,' says the undertaker, 'you'll feel as you've treated 'im proper; nobody can't reproach you over that.' An' they couldn't. 'E was a good 'usband to me, an' I buried 'im respectable."

The gaunt woman exulted. The old, old story of Manders's funeral fell upon the other one's ears with a freshened interest, and she mumbled her gums ruminantly. "Bob'll 'ave a 'ansome buryin', too," she said. "I can make it up, with the insurance money, an' this, an' that. On'y I dunno about mutes. It's a expense."

In the East End, when a woman has not enough money to buy a thing much desired, she does not say so in plain words; she says the thing is an "expense," or a "great expense." It means the same thing, but it sounds better. Mrs. Curtis had reckoned her resources, and found that mutes would be an "expense." At a cheap funeral mutes cost half-a-sovereign and their liquor. Mrs. Manders said as much.

"Yus, yus, 'arf-a-sovereign," the old woman assented. Within, the sick man feebly beat the floor with a stick. "I'm a-comin'," she cried shrilly; "yus, 'arf-a-sovereign, but it's a lot, an' I don't see 'ow I'm to do it—not at present." She reached for the door-handle again, but stopped and added, by after-thought, "Unless I don't 'ave no plooms."

"It 'ud be a pity not to 'ave plooms. I 'ad——"

There were footsteps on the stairs: then a stumble and a testy word. Mrs. Curtis peered over into the gathering dark. "Is it the doctor, sir?" she asked. It was the doctor's assistant; and Mrs. Manders tramped up to the next landing as the door of the sick-room took him in.

For five minutes the stairs were darker than ever. Then the assistant, a very young man, came out again, followed by the old woman with a candle. Mrs. Manders listened in the upper dark. "He's sinking fast," said the assistant. "He *must* have a stimulant. Dr. Mansell ordered port wine. Where is it?" Mrs. Curtis mumbled dolorously. "I tell you he *must* have it," he averred with unprofessional emphasis (his qualification was only a month old). "The man can't take solid food, and his strength must be kept up somehow. Another day may make all the difference. Is it because you can't afford it?" "It's a expense—sich a expense, doctor," the old woman pleaded. "An' wot with 'arf-pints o' milk an'——" She grew inarticulate, and mumbled dismally.

"But he must have it, Mrs. Curtis, if it's your last shilling: it's the only way. If you mean you absolutely haven't the money——" and he paused a little awkwardly. He was not a wealthy young man—wealthy young men do not devil for East End doctors—but he was conscious of a certain haul of sixpences at nap the night before; and, being inexperienced, he did not foresee the career of persecution whereon he was entering at his own expense and of his own motion. He produced five shillings: "If you absolutely haven't the money, why—take this and get a bottle good: not at a public-house. But mind, *at once*. He should have had it before."

It would have interested him, as a matter of coincidence, to know that his principal had been guilty of the self-same indiscretion—even the amount was identical—on that landing the day before. But, as Mrs. Curtis said nothing of this, he floundered down the stair and out into the wetter mud, pondering whether or not the beloved son of a Congregational minister might take full credit for a deed of charity on the proceeds of sixpenny nap. But Mrs. Curtis puffed her wrinkles, and shook her head sagaciously as she carried in her candle. From the room came a clink as of money falling into a teapot. And Mrs. Manders went about her business.

The door was shut, and the stair a pit of blackness. Twice a lodger passed down, and up and down, and still it did not open. Men and women walked on the lower flights, and out at the door, and in again. From the street a shout or a snatch of laughter floated up the pit. On the pavement footsteps rang crisper and fewer, and from the bottom passage there were sounds of stagger and sprawl. A demented old clock buzzed divers hours at random, and was rebuked every twenty minutes by the regular tread of a policeman on his beat. Finally, somebody shut the street-door with a great bang, and the street was muffled. A key turned inside the door on the landing, but that was all. A feeble light shone for hours along the crack below, and then went out. The crazy old clock went buzzing on, but nothing left that room all night. Nothing that opened the door. . . .

When next the key turned, it was to Mrs. Manders's knock, in the full morning; and soon the two women came out on the landing together, Mrs. Curtis with a shapeless clump of bonnet. "Ah, 'e's a lovely corpse," said Mrs. Manders. "Like wax. So was my 'usband."

"I must be stirrin'," croaked the old woman, "an' go about the insurance an' the measurin' an' that. There's lots to do."

"Ah, there is. 'Oo are you goin' to 'ave,—Wilkins? I 'ad Wilkins. Better than Kedge, *I* think: Kedge's mutes dresses rusty, an' their trousis is frayed. If you was thinkin' of 'avin' mutes——"

"Yus, yus,"—with a palsied nodding,—"I'm a-goin' to 'ave mutes: I can do it respectable, thank Gawd!"

"And the plooms?"

"Ay, yus, and the plooms too. They ain't sich a great expense, after all." —Arthur Morrison, *Tales of Mean Streets.*[1]

THE REVOLT OF "MOTHER"

"Father!"

"What is it?"

"What are them men diggin' over there in the field for?"

There was a sudden dropping and enlarging of the lower part of the old man's face, as if some heavy weight had settled therein;

[1] Methuen and Company. Reprinted by permission.

he shut his mouth tight, and went on harnessing the great bay mare. He hustled the collar on to her neck with a jerk.

"Father!"

The old man slapped the saddle upon the mare's back.

"Look here, father, I want to know what them men are diggin' over in the field for, an' I'm goin' to know."

"I wish you'd go into the house, mother, an' 'tend to your own affairs," the old man said then. He ran his words together, and his speech was almost as inarticulate as a growl.

But the woman understood; it was her most native tongue. "I ain't goin' into the house till you tell me what them men are doin' over there in the field," said she.

Then she stood waiting. She was a small woman, short and straight-waisted like a child in her brown cotton gown. Her forehead was mild and benevolent between the smooth curves of gray hair; there were meek downward lines about her nose and mouth; but her eyes, fixed upon the old man, looked as if the meekness had been the result of her own will, never of the will of another.

They were in the barn, standing before the wide open doors. The spring air, full of the smell of growing grass and unseen blossoms, came in their faces. The deep yard in front was littered with farm wagons and piles of wood; on the edges, close to the fence and the house, the grass was a vivid green, and there were some dandelions.

The old man glanced doggedly at his wife as he tightened the last buckles on the harness. She looked as immovable to him as one of the rocks in his pasture-land, bound to the earth with generations of blackberry vines. He slapped the reins over the horse, and started forth from the barn.

"Father!" said she.

The old man pulled up. "What is it?"

"I want to know what them men are diggin' over there in that field for."

"They're diggin' a cellar, I s'pose, if you've got to know."

"A cellar for what?"

"A barn."

"A barn? You ain't goin' to build a barn over there where we was goin' to have a house, father?"

The old man said not another word. He hurried the horse

into the farm wagon, and clattered out of the yard, jouncing as sturdily on his seat as a boy.

The woman stood a moment looking after him, then she went out of the barn across a corner of the yard to the house. The house, standing at right angles with the great barn and a long reach of sheds and out-buildings, was infinitesimal compared with them. It was scarcely as commodious for people as the little boxes under the barn eaves were for doves.

A pretty girl's face, pink and delicate as a flower, was looking out of one of the house windows. She was watching three men who were digging over in the field which bounded the yard near the road line. She turned quietly when the woman entered.

"What are they digging for, mother?" said she. "Did he tell you?"

"They're diggin' for—a cellar for a new barn."

"Oh, mother, he ain't going to build another barn?"

"That's what he says."

A boy stood before the kitchen glass combing his hair. He combed slowly and painstakingly, arranging his brown hair in a smooth hillock over his forehead. He did not seem to pay any attention to the conversation.

"Sammy, did you know father was going to build a new barn?" asked the girl.

The boy combed assiduously.

"Sammy!"

He turned, and showed a face like his father's under his smooth crest of hair. "Yes, I s'pose I did," he said, reluctantly.

"How long have you known it?" asked his mother.

"'Bout three months, I guess."

"Why didn't you tell of it?"

"Didn't think 'twould do no good."

"I don't see what father wants another barn for," said the girl, in her sweet, slow voice. She turned again to the window, and stared out at the digging men in the field. Her tender, sweet face was full of a gentle distress. Her forehead was as bald and innocent as a baby's, with the light hair strained back from it in a row of curl-papers. She was quite large, but her soft curves did not look as if they covered muscles.

Her mother looked sternly at the boy. "Is he goin' to buy more cows?" said she.

The boy did not reply; he was tying his shoes.

"Sammy, I want you to tell me if he's goin' to buy more cows."

"I s'pose he is."

"How many?"

"Four, I guess."

His mother said nothing more. She went into the pantry, and there was a clatter of dishes. The boy got his cap from a nail behind the door, took an old arithmetic from the shelf and started for school. He was lightly built, but clumsy. He went out of the yard with a curious spring in the hips, that made his loose home-made jacket tilt up in the rear.

The girl went to the sink, and began to wash the dishes that were piled up there. Her mother came promptly out of the pantry, and shoved her aside. "You wipe 'em," said she; "I'll wash. There's a good many this mornin'."

The mother plunged her hands vigorously into the water, the girl wiped the plates slowly and dreamily. "Mother," said she, "don't you think it's too bad father's going to build that new barn, much as we need a decent house to live in?"

Her mother scrubbed a dish fiercely. "You ain't found out yet we're women-folks, Nanny Penn," said she. "You ain't seen enough of men-folks yet to. One of these days you'll find it out, an' then you'll know that we know only what men-folks think we do, so far as any use of it goes, an' how we'd ought to reckon men-folks in with Providence, an' not complain of what they do any more than we do of the weather."

"I don't care; I don't believe George is anything like that, anyhow," said Nanny. Her delicate face flushed pink, her lips pouted softly, as if she were going to cry.

"You wait an' see. I guess George Eastman ain't no better than other men. You hadn't ought to judge father, though. He can't help it, 'cause he don't look at things jest the way we do. An' we've been pretty comfortable here, after all. The roof don't leak—ain't never but once—that's one thing. Father's kept it shingled right up."

"I do wish we had a parlor."

"I guess it won't hurt George Eastman any to come to see you in a nice clean kitchen. I guess a good many girls don't have as good a place as this. Nobody's ever heard me complain."

"I ain't complained either, mother."

"Well, I don't think you'd better, a good father an' a good home as you've got. S'pose your father made you go out an' work for your livin'? Lots of girls have to that ain't no stronger an' better able to than you be."

Sarah Penn washed the frying-pan with a conclusive air. She scrubbed the outside of it as faithfully as the inside. She was a masterly keeper of her box of a house. Her one living-room never seemed to have in it any of the dust which the friction of life with inanimate matter produces. She swept, and there seemed to be no dirt to go before the broom; she cleaned, and one could see no difference. She was like an artist so perfect that he has apparently no art. To-day she got out a mixing bowl and a board, and rolled some pies, and there was no more flour upon her than upon her daughter who was doing finer work. Nanny was to be married in the fall, and she was sewing on some white cambric and embroidery. She sewed industriously while her mother cooked, her soft milk-white hands and wrists showed whiter than her delicate work.

"We must have the stove moved out in the shed before long," said Mrs. Penn. "Talk about not havin' things, it's been a real blessin' to be able to put a stove up in that shed in hot weather. Father did one good thing when he fixed that stove-pipe out there."

Sarah Penn's face as she rolled her pies had that expression of meek vigor which might have characterized one of the New Testament saints. She was making mince-pies. Her husband, Adoniram Penn, liked them better than any other kind. She baked twice a week. Adoniram often liked a piece of pie between meals. She hurried this morning. It had been later than usual when she begun, and she wanted to have a pie baked for dinner. However deep a resentment she might be forced to hold against her husband, she would never fail in sedulous attention to his wants.

Nobility of character manifests itself at loop-holes when it is not provided with large doors. Sarah Penn's showed itself to-day in flaky dishes of pastry. So she made the pies faithfully, while across the table she could see, when she glanced up from her work, the sight that rankled in her patient and steadfast soul—the digging of the cellar of the new barn in the place where Adoniram forty years ago had promised her their new house should stand.

The pies were done for dinner. Adoniram and Sammy were home a few minutes after twelve o'clock. The dinner was eaten with serious haste. There was never much conversation at the table in the Penn family. Adoniram asked a blessing, and they ate promptly, then rose up and went about their work.

Sammy went back to school, taking soft sly lopes out of the yard like a rabbit. He wanted a game of marbles before school, and feared his father would give him some chores to do. Adoniram hastened to the door and called after him, but he was out of sight.

"I don't see what you let him go for, mother," said he. "I wanted him to help me unload that wood."

Adoniram went to work out in the yard unloading wood from the wagon. Sarah put away the dinner dishes, while Nanny took down her curl-papers and changed her dress. She was going down to the store to buy some more embroidery and thread.

When Nanny was gone, Mrs. Penn went to the door. "Father!" she called.

"Well, what is it!"

"I want to see you jest a minute, father."

"I can't leave this wood nohow. I've got to git it unloaded an' go for a load of gravel afore two o'clock. Sammy had ought to helped me. You hadn't ought to let him go to school so early."

"I want to see you jest a minute."

"I tell ye I can't, nohow, mother."

"Father, you come here." Sarah Penn stood in the door like a queen; she held her head as if it bore a crown; there was that patience which makes authority royal in her voice. Adoniram went.

Mrs. Penn led the way into the kitchen, and pointed to a chair. "Sit down, father," said she; "I've got somethin' I want to say to you."

He sat down heavily; his face was quite stolid, but he looked at her with restive eyes. "Well, what is it, mother?"

"I want to know what you're buildin' that new barn for, father?"

"I ain't got nothin' to say about it."

"It can't be you think you need another barn?"

"I tell ye I ain't got nothin' to say about it, mother; an' I ain't goin' to say nothin'."

"Be you goin' to buy more cows?"

Adoniram did not reply; he shut his mouth tight.

"I know you be, as well as I want to. Now, father, look here"—Sarah Penn had not sat down; she stood before her husband in the humble fashion of a Scripture woman—"I'm goin' to talk real plain to you; I never have sence I married you, but I'm goin' to now. I ain't never complained, an' I ain't goin' to complain now, but I'm goin' to talk plain. You see this room here, father; you look at it well. You see there ain't no carpet on the floor, an' you see the paper is all dirty, an' droppin' off the walls. We ain't had no new paper on it for ten year, an' then I put it on myself, an' it didn't cost but ninepence a roll. You see this room, father; it's all the one I've had to work in an' eat in an' sit in sence we was married. There ain't another woman in the whole town whose husband ain't got half the means you have but what's got better. It's all the room Nanny's got to have her company in; an' there ain't one of her mates but what's got better, an' their fathers not so able as hers is. It's all the room she'll have to be married in. What would you have thought, father, if we had had our weddin' in a room no better than this? I was married in my mother's parlor, with a carpet on the floor, an' stuffed furniture, an' a mahogany card-table. An' this is all the room my daughter will have to be married in. Look here, father!"

Sarah Penn went across the room as though it were a tragic stage. She flung open a door and disclosed a tiny bedroom, only large enough for a bed and bureau, with a path between. "There, father," said she—"there's all the room I've had to sleep in forty year. All my children were born there—the two that died, an' the two that's livin'. I was sick with a fever there."

She stepped to another door and opened it. It led into the small, ill-lighted pantry. "Here," said she, "is all the buttery I've got—every place I've got for my dishes, to set away my victuals in, an' to keep my milk-pans in. Father, I've been takin' care of the milk of six cows in this place, an' now you're goin' to build a new barn, an' keep more cows, an' give me more to do in it."

She threw open another door. A narrow crooked flight of stairs wound upward from it. "There, father," said she, "I want you to look at the stairs that go up to them two unfinished chambers that are all the places our son an' daughter have had to sleep in all their lives. There ain't a prettier girl in town nor a more ladylike one than Nanny, an' that's the place she has to sleep in. It ain't so good as your horse's stall; it ain't so warm an' tight."

Sarah Penn went back and stood before her husband. "Now, father," said she, "I want to know if you think you're doin' right an' accordin' to what you profess. Here, when we was married, forty year ago, you promised me faithful that we should have a new house built in that lot over in the field before the year was out. You said you had money enough, an' you wouldn't ask me to live in no such place as this. It is forty year now, an' you've been makin' more money, an' I've been savin' of it for you ever since, an' you ain't built no house yet. You've built sheds an' cow-houses an' one new barn, an' now you're goin' to build another. Father, I want to know if you think it's right. You're lodgin' your dumb beasts better than you are your own flesh an' blood. I want to know if you think it's right."

"I ain't got nothin' to say."

"You can't say nothin' without ownin' it ain't right, father. An' there's another thing—I ain't complained; I've got along forty year, an' I s'pose I should forty more, if it wa'n't for that — if we don't have another house. Nanny she can't live with us after she's married. She'll have to go somewheres else to live away from us, an' it don't seem as if I could have it so, noways, father. She wa'n't ever strong. She's got considerable color, but there wa'n't never any backbone to her. I've always took the heft of everything off her, an' she ain't fit to keep house an' do everything herself. She'll be all worn out inside of a year. Think of her doin' all the washin' an' ironin' an' bakin' with them soft white hands an' arms, an' sweepin'! I can't have it so, noways, father."

Mrs. Penn's face was burning; her mild eyes gleamed. She had pleaded her little cause like a Webster; she had ranged from severity to pathos; but her opponent employed that obstinate silence which makes eloquence futile with mocking echoes. Adoniram arose clumsily.

"Father, ain't you got nothin' to say?" said Mrs. Penn.

"I've got to go off after that load of gravel. I can't stan' here talkin' all day."

"Father, won't you think it over, an' have a house built there instead of a barn?"

"I ain't got nothin' to say."

Adoniram shuffled out. Mrs. Penn went into her bed-room. When she came out, her eyes were red. She had a roll of unbleached cotton cloth. She spread it out on the kitchen table, and began cutting out some shirts for her husband. The men over in the field had a team to help them this afternoon; she could hear their halloos. She had a scanty pattern for the shirts; she had to plan and piece the sleeves.

Nanny came home with her embroidery, and sat down with her needlework. She had taken down her curl-papers, and there was a soft roll of fair hair like an aureole over her forehead; her face was as delicately fine and clear as porcelain. Suddenly she looked up, and the tender red flamed all over her face and neck. "Mother," said she.

"What say?"

"I've been thinking—I don't see how we're goin' to have any—wedding in this room. I'd be ashamed to have his folks come if we didn't have anybody else."

"Mebbe we can have some new paper before then; I can put it on. I guess you won't have no call to be ashamed of your belongin's."

"We might have the wedding in the new barn," said Nanny, with gentle pettishness. "Why, mother, what makes you look so?"

Mrs. Penn had started, and was staring at her with a curious expression. She turned again to her work, and spread out a pattern carefully on the cloth. "Nothin'," said she.

Presently Adoniram clattered out of the yard in his two-wheeled dump cart, standing as proudly upright as a Roman charioteer. Mrs. Penn opened the door and stood there a minute looking out; the halloos of the men sounded louder.

It seemed to her all through the spring months that she heard nothing but the halloos and the noises of saws and hammers. The new barn grew fast. It was a fine edifice for this little village. Men came on pleasant Sundays, in their meeting suits

and clean shirt bosoms, and stood around it admiringly. Mrs. Penn did not speak of it, and Adoniram did not mention it to her, although sometimes, upon a return from inspecting it, he bore himself with injured dignity.

"It's a strange thing how your mother feels about the new barn," he said, confidentially, to Sammy one day.

Sammy only grunted after an odd fashion for a boy; he had learned it from his father.

The barn was all completed ready for use by the third week in July. Adoniram had planned to move his stock in on Wednesday; on Tuesday he received a letter which changed his plans. He came in with it early in the morning. "Sammy's been to the post-office," said he, "an' I've got a letter from Hiram." Hiram was Mrs. Penn's brother, who lived in Vermont.

"Well," said Mrs. Penn, "what does he say about the folks?"

"I guess they're all right. He says he thinks if I come up country right off there's a chance to buy jest the kind of a horse I want." He stared reflectively out of the window at the new barn.

Mrs. Penn was making pies. She went on clapping the rolling-pin into the crust, although she was very pale, and her heart beat loudly.

"I dun' know but what I'd better go," said Adoniram. "I hate to go off jest now, right in the midst of hayin', but the ten-acre lot's cut, an' I guess Rufus an' the others can git along without me three or four days. I can't get a horse round here to suit me, nohow, an' I've got to have another for all that wood-haulin' in the fall. I told Hiram to watch out, an' if he got wind of a good horse to let me know. I guess I'd better go."

"I'll get out your clean shirt an' collar," said Mrs. Penn calmly.

She laid out Adoniram's Sunday suit and his clean clothes on the bed in the little bedroom. She got his shaving-water and razor ready. At last she buttoned on his collar and fastened his black cravat.

Adoniram never wore his collar and cravat except on extra occasions. He held his head high, with a rasped dignity. When he was all ready, with his coat and hat brushed, and a lunch of pie and cheese in a paper bag, he hesitated on the threshold of the door. He looked at his wife, and his manner was defiantly

apologetic. "*If* them cows come to-day, Sammy can drive 'em into the new barn," said he; "an' when they bring the hay up, they can pitch it in there."

"Well," replied Mrs. Penn.

Adoniram set his shaven face ahead and started. When he had cleared the door-step, he turned and looked back with a kind of nervous solemnity. "I shall be back by Saturday if nothin' happens," said he.

"Do be careful, father," returned his wife.

She stood in the door with Nanny at her elbow and watched him out of sight. Her eyes had a strange, doubtful expression in them; her peaceful forehead was contracted. She went in, and about her baking again. Nanny sat sewing. Her wedding-day was drawing nearer, and she was getting pale and thin with her steady sewing. Her mother kept glancing at her.

"Have you got that pain in your side this mornin'?" she asked.

"A little."

Mrs. Penn's face, as she worked, changed, her perplexed forehead smoothed, her eyes were steady, her lips firmly set. She formed a maxim for herself, although incoherently with her unlettered thoughts. "Unsolicited opportunities are the guideposts of the Lord to the new roads of life," she repeated in effect, and she made up her mind to her course of action.

"S'posin' I *had* wrote to Hiram," she muttered once, when she was in the pantry—"s'posin' I had wrote, an' father's goin' wa'n't none of my doin'. It looks like a providence." Her voice rang out quite loud at the last.

"What you talkin' about, mother?" called Nanny.

"Nothin'."

Mrs. Penn hurried her baking; at eleven o'clock it was all done. The load of hay from the west field came slowly down the cart track, and drew up at the new barn. Mrs. Penn ran out. "Stop!" she screamed—"stop!"

The men stopped and looked; Sammy upreared from the top of the load, and stared at his mother.

"Stop!" she cried out again. "Don't you put the hay in that barn; put it in the old one."

"Why, he said to put it in here," returned one of the hay-

makers, wonderingly. He was a young man, a neighbor's son, whom Adoniram hired by the year to help on the farm.

"Don't you put the hay in the new barn; there's room enough in the old one, ain't there?" said Mrs. Penn.

"Room enough," returned the hired man, in his thick, rustic tones. "Didn't need the new barn, nohow, far as room's concerned. Well, I s'pose he changed his mind." He took hold of the horses' bridles.

Mrs. Penn went back to the house. Soon the kitchen windows were darkened, and a fragrance like warm honey came into the room.

Nanny laid down her work. "I thought father wanted them to put the hay into the new barn?" she said, wonderingly.

"It's all right," replied her mother.

Sammy slid down from the load of hay, and came in to see if dinner was ready.

"I ain't goin' to get a regular dinner to-day, as long as father's gone," said his mother. "I've let the fire go out. You can have some bread an' milk an' pie. I thought we could get along." She set out some bowls of milk, some bread, and a pie on the kitchen table. "You'd better eat your dinner now," said she. "You might jest as well get through with it. I want you to help me afterward."

Nanny and Sammy stared at each other. There was something strange in their mother's manner. Mrs. Penn did not eat anything herself. She went into the pantry, and they heard her moving dishes while they ate. Presently she came out with a pile of plates. She got the clothes-basket out of the shed, and packed them in it. Nanny and Sammy watched. She brought out cups and saucers, and put them in with the plates.

"What you goin' to do, mother?" inquired Nanny, in a timid voice. A sense of something unusual made her tremble, as if it were a ghost. Sammy rolled his eyes over his pie.

"You'll see what I'm goin' to do," replied Mrs. Penn. "If you're through, Nanny, I want you to go up-stairs an' pack up your things; an' I want you, Sammy, to help me take down the bed in the bedroom."

"Oh, mother, what for?" gasped Nanny.

"You'll see."

During the next few hours a feat was performed by this simple, pious New England mother which was equal in its way to Wolfe's storming of the Heights of Abraham. It took no more genius and audacity of bravery for Wolfe to cheer his wondering soldiers up those steep precipices, under the sleeping eyes of the enemy, than for Sarah Penn, at the head of her children, to move all their little household goods into the new barn while her husband was away.

Nanny and Sammy followed their mother's instructions without a murmur; indeed, they were overawed. There is a certain uncanny and superhuman quality about all such purely original undertakings as their mother's was to them. Nanny went back and forth with her light loads, and Sammy tugged with sober energy.

At five o'clock in the afternoon the little house in which the Penns had lived for forty years had emptied itself into the new barn.

Every builder builds somewhat for unknown purposes, and is in a measure a prophet. The architect of Adoniram Penn's barn, while he designed it for the comfort of four-footed animals, had planned better than he knew for the comfort of humans. Sarah Penn saw at a glance its possibilities. Those great box-stalls, with quilts hung before them, would make better bedrooms than the one she had occupied for forty years, and there was a tight carriage-room. The harness-room, with its chimney and shelves, would make a kitchen of her dreams. The great middle space would make a parlor, by-and-by, fit for a palace. Up stairs there was as much room as down. With partitions and windows, what a house would there be! Sarah looked at the row of stanchions before the allotted space for cows, and reflected that she would have her front entry there.

At six o'clock the stove was up in the harness-room, the kettle was boiling, and the table set for tea. It looked almost as homelike as the abandoned house across the yard had ever done. The young hired man milked, and Sarah directed him calmly to bring the milk to the new barn. He came gaping, dropping little blots of foam from the brimming pails on the grass. Before the next morning he had spread the story of Adoniram Penn's wife moving into the new barn all over the little village. Men assembled in the store and talked it over, women with shawls

over their heads scuttled into each other's houses before their work was done. Any deviation from the ordinary course of life in this quiet town was enough to stop all progress in it. Everybody paused to look at the staid, independent figure on the side track. There was a difference of opinion with regard to her. Some held her to be insane; some, of a lawless and rebellious spirit.

Friday the minister went to see her. It was in the forenoon, and she was at the barn door shelling peas for dinner. She looked up and returned his salutation with dignity, then she went on with her work. She did not invite him in. The saintly expression of her face remained fixed, but there was an angry flush over it.

The minister stood awkwardly before her, and talked. She handled the peas as if they were bullets. At last she looked up, and her eyes showed the spirit that her meek front had covered for a lifetime.

"There ain't no use talkin', Mr. Hersey," said she. "I've thought it all over an' over, an' I believe I'm doin' what's right. I've made it the subject of prayer, an' it's betwixt me an' the Lord an' Adoniram. There ain't no call for nobody else to worry about it."

"Well, of course, if you have brought it to the Lord in prayer, and feel satisfied that you are doing right, Mrs. Penn," said the minister, helplessly. His thin gray-bearded face was pathetic. He was a sickly man; his youthful confidence had cooled; he had to scourge himself up to some of his pastoral duties as relentlessly as a Catholic ascetic, and then he was prostrated by the smart.

"I think it's right jest as much as I think it was right for our forefathers to come over from the old country 'cause they didn't have what belonged to 'em," said Mrs. Penn. She arose. The barn threshold might have been Plymouth Rock from her bearing. "I don't doubt you mean well, Mr. Hersey," said she, "but there are things people hadn't ought to interfere with. I've been a member of the church for over forty year. I've got my own mind an' my own feet, an' I'm goin' to think my own thoughts an' go my own ways, an' nobody but the Lord is goin' to dictate to me unless I've a mind to have him. Won't you come in an' set down? How is Mis' Hersey?"

"She is well, I thank you," replied the minister. He added some more perplexed apologetic remarks; then he retreated.

He could expound the intricacies of every character study in the Scriptures, he was competent to grasp the Pilgrim Fathers and all historical innovators, but Sarah Penn was beyond him. He could deal with primal cases, but parallel ones worsted him. But, after all, although it was aside from his province, he wondered more how Adoniram Penn would deal with his wife than how the Lord would. Everybody shared the wonder. When Adironam's four new cows arrived, Sarah ordered three to be put in the old barn, the other in the house shed where the cooking-stove had stood. That added to the excitement. It was whispered that all four cows were domiciled in the house.

Towards sunset on Saturday, when Adoniram was expected home, there was a knot of men in the road near the new barn. The hired man had milked, but he still hung around the premises. Sarah Penn had supper all ready. There were brown-bread and baked beans and a custard pie; it was the supper that Adoniram loved on a Saturday night. She had on a clean calico, and she bore herself imperturbably. Nanny and Sammy kept close at her heels. Their eyes were large, and Nanny was full of nervous tremors. Still there was to them more pleasant excitement than anything else. An inborn confidence in their mother over their father asserted itself.

Sammy looked out of the harness-room window. "There he is," he announced, in an awed whisper. He and Nanny peeped around the casing. Mrs. Penn kept on about her work. The children watched Adoniram leave the new horse standing in the drive while he went to the house door. It was fastened. Then he went around to the shed. That door was seldom locked, even when the family was away. The thought how her father would be confronted by the cow flashed upon Nanny. There was a hysterical sob in her throat. Adoniram emerged from the shed and stood looking about in a dazed fashion. His lips moved; he was saying something, but they could not hear what it was. The hired man was peeping around a corner of the old barn, but nobody saw him.

Adoniram took the new horse by the bridle and led him across the yard to the new barn. Nanny and Sammy slunk close to their mother. The barn doors rolled back, and there stood

Adoniram, with the long mild face of the great Canadian farm horse looking over his shoulder.

Nanny kept behind her mother, but Sammy stepped suddenly forward, and stood in front of her.

Adoniram stared at the group. "What on airth you all down here for?" said he. "What's the matter over to the house?"

"We've come here to live, father," said Sammy. His shrill voice quavered out bravely.

"What"—Adoniram sniffed—"what is it smells like cookin'?" said he. He stepped forward and looked in the open door of the harness-room. Then he turned to his wife. His old bristling face was pale and frightened. "What on airth does this mean, mother?" he gasped.

"You come in here, father," said Sarah. She led the way into the harness-room and shut the door. "Now, father," said she, "you needn't be scared. I ain't crazy. There ain't nothin' to be upset over. But we've come here to live, an' we're goin' to live here. We've got jest as good a right here as new horses an' cows. The house wa'n't fit for us to live in any longer, an' I made up my mind I wa'n't goin' to stay there. I've done my duty by you forty year, an' I'm goin' to do it now; but I'm goin' to live here. You've got to put in some windows and partitions; an' you'll have to buy some furniture."

"Why, mother!" the old man gasped.

"You'd better take your coat off an' get washed—there's the wash-basin—an' then we'll have supper."

"Why, mother!"

Sammy went past the window, leading the new horse to the old barn. The old man saw him, and shook his head speechlessly. He tried to take off his coat, but his arms seemed to lack the power. His wife helped him. She poured some water into the tin basin, and put in a piece of soap. She got the comb and brush, and smoothed his thin gray hair after he had washed. Then she put the beans, hot bread, and tea on the table. Sammy came in, and the family drew up. Adoniram sat looking dazedly at his plate, and they waited.

"Ain't you goin' to ask a blessin', father?" said Sarah.

And the old man bent his head and mumbled.

All through the meal he stopped eating at intervals, and stared furtively at his wife; but he ate well. The home food tasted

good to him, and his old frame was too sturdily healthy to be affected by his mind. But after supper he went out, and sat down on the step of the smaller door at the right of the barn, through which he had meant his Jerseys to pass in stately file, but which Sarah designed for her front house door, and he leaned his head on his hands.

After the supper dishes were cleared away and the milk-pans washed, Sarah went out to him. The twilight was deepening. There was a clear green glow in the sky. Before them stretched the smooth level of field; in the distance was a cluster of haystacks like the huts of a village; the air was very cool and calm and sweet. The landscape might have been an ideal one of peace.

Sarah bent over and touched her husband on one of his thin, sinewy shoulders. "Father!"

The old man's shoulders heaved: he was weeping.

"Why, don't do so, father," said Sarah.

"I'll—put up the—partitions, an'—everything you—want, mother."

Sarah put her apron up to her face; she was overcome by her own triumph.

Adoniram was like a fortress whose walls had no active resistance, and went down the instant the right besieging tools were used. "Why, mother," he said, hoarsely, "I hadn't no idea you was so set on't as all this comes to."

—Mary E. Wilkins, *A New England Nun and Other Stories.*[1]

THE MAN WHO WAS

Let it be clearly understood that the Russian is a delightful person till he tucks his shirt in. As an Oriental he is charming. It is only when he insists upon being treated as the most easterly of Western peoples, instead of the most westerly of Easterns, that he becomes a racial anomaly extremely difficult to handle. The host never knows which side of his nature is going to turn up next.

Dirkovitch was a Russian—a Russian of the Russians, as he said—who appeared to get his bread by serving the czar as an officer in a Cossack regiment, and corresponding for a Russian

[1] Harper & Brothers.

newspaper with a name that was never twice the same. He was a handsome young Oriental, with a taste for wandering through unexplored portions of the earth, and he arrived in India from nowhere in particular. At least no living man could ascertain whether it was by way of Balkh, Budukhshan, Chitral, Beloochistan, Nepaul, or anywhere else. The Indian government, being in an unusually affable mood, gave orders that he was to be civilly treated, and shown everything that was to be seen; so he drifted, talking bad English and worse French, from one city to another till he foregathered with her Majesty's White Hussars in the city of Peshawur, which stands at the mouth of that narrow sword-cut in the hills that men call the Khyber Pass. He was undoubtedly an officer, and he was decorated, after the manner of the Russians, with little enameled crosses, and he could talk, and (though this has nothing to do with his merits) he had been given up as a hopeless task or case by the Black Tyrones, who, individually and collectively, with hot whisky and honey, mulled brandy and mixed spirits of all kinds, had striven in all hospitality to make him drunk. And when the Black Tyrones, who are exclusively Irish, fail to disturb the peace of head of a foreigner, that foreigner is certain to be a superior man. This was the argument of the Black Tyrones, but they were ever an unruly and self-opinionated regiment, and they allowed junior subalterns of four years' service to choose their wines. The spirits were always purchased by the colonel and a committee of majors. And a regiment that would so behave may be respected but cannot be loved.

The White Hussars were as conscientious in choosing their wine as in charging the enemy. There was a brandy that had been purchased by a cultured colonel a few years after the battle of Waterloo. It has been maturing ever since, and it was a marvelous brandy at the purchasing. The memory of that liquor would cause men to weep as they lay dying in the teak forests of upper Burmah or the slime of the Irrawaddy. And there was a port which was notable; and there was a champagne of an obscure brand, which always came to mess without any labels, because the White Hussars wished none to know where the source of supply might be found. The officer on whose head the champagne choosing lay was forbidden the use of tobacco for six weeks previous to sampling.

This particularity of detail is necessary to emphasize the fact that that champagne, that port, and above all, that brandy—the green and yellow and white liqueurs did not count—was placed at the absolute disposition of Dirkovitch, and he enjoyed himself hugely—even more than among the Black Tyrones.

But he remained distressingly European through it all. The White Hussars were—"My dear true friends," "Fellow-soldiers glorious," and "Brothers inseparable." He would unburden himself by the hour on the glorious future that awaited the combined arms of England and Russia when their hearts and their territories should run side by side, and the great mission of civilizing Asia should begin. That was unsatisfactory, because Asia is not going to be civilized after the methods of the West. There is too much Asia, and she is too old. You cannot reform a lady of many lovers, and Asia has been insatiable in her flirtations aforetime. She will never attend Sunday school, or learn to vote save with swords for tickets.

Dirkovitch knew this as well as any one else, but it suited him to talk special-correspondently and to make himself as genial as he could. Now and then he volunteered a little, a very little, information about his own Sotnia of Cossacks, left apparently to look after themselves somewhere at the back of beyond. He had done rough work in Central Asia, and had seen rather more help-yourself fighting than most men of his years. But he was careful never to betray his superiority, and more than careful to praise on all occasions the appearance, drill, uniform, and organization of her Majesty's White Hussars. And, indeed, they were a regiment to be admired. When Mrs. Durgan, widow of the late Sir John Durgan, arrived in their station, and after a short time had been proposed to by every single man at mess, she put the public sentiment very neatly when she explained that they were all so nice that unless she could marry them all, including the colonel and some majors who were already married, she was not going to content herself with one of them. Wherefore she wedded a little man in a rifle regiment—being by nature contradictious—and the White Hussars were going to wear crape on their arms, but compromised by attending the wedding in full force, and lining the aisle with unutterable reproach. She had jilted them all—from Basset-Holmer, the senior captain, to Little Mildred, the last subaltern, and he could have given her four

thousand a year and a title. He was a viscount, and on his arrival the mess had said he had better go into the Guards, because they were all sons of large grocers and small clothiers in the Hussars, but Mildred begged very hard to be allowed to stay, and behaved so prettily that he was forgiven and became a man, which is much more important than being any sort of viscount.

The only persons who did not share the general regard for the White Hussars were a few thousand gentlemen of Jewish extraction who lived across the border, and answered to the name of Pathan. They had only met the regiment officially, and for something less than twenty minutes, but the interview, which was complicated with many casualties, had filled them with prejudice. They even called the White Hussars "children of the devil," and sons of persons whom it would be perfectly impossible to meet in decent society. Yet they were not above making their aversion fill their money belts. The regiment possessed carbines, beautiful Martini-Henri carbines, that would cob a bullet into an enemy's camp at one thousand yards, and were even handier than the long rifle. Therefore they were coveted all along the border, and since demand inevitably breeds supply, they were supplied at the risk of life and limb for exactly their weight in coined silver—seven and one half pounds of rupees, or sixteen pounds and a few shillings each, reckoning the rupee at par. They were stolen at night by snaky-haired thieves that crawled on their stomachs under the nose of the sentries; they disappeared mysteriously from armracks; and in the hot weather, when all the doors and windows were open, they vanished like puffs of their own smoke. The border people desired them first for their own family vendettas, and then for contingencies. But in the long cold nights of the Northern Indian winter they were stolen most extensively. The traffic of murder was liveliest among the hills at that season, and prices ruled high. The regimental guards were first doubled and then trebled. A trooper does not much care if he loses a weapon—government must make it good—but he deeply resents the loss of his sleep. The regiment grew very angry, and one night-thief who managed to limp away bears the visible marks of their anger upon him to this hour. That incident stopped the burglaries for a time, and the guards were reduced accordingly, and

the regiment devoted itself to polo with unexpected results, for it beat by two goals to one that very terrible polo corps the Lushkar Light Horse, though the latter had four ponies apiece for a short hour's fight, as well as a native officer who played like a lambent flame across the ground.

Then they gave a dinner to celebrate the event. The Lushkar team came, and Dirkovitch came, in the fullest full uniform of Cossack officer, which is as full as a dressing-gown, and was introduced to the Lushkars, and opened his eyes as he regarded them. They were lighter men than the Hussars, and they carried themselves with the swing that is the peculiar right of the Punjab frontier force and all irregular horse. Like everything else in the service, it has to be learned; but, unlike many things, it is never forgotten, and remains on the body till death.

The great beam-roofed mess room of the White Hussars was a sight to be remembered. All the mess plate was on the long table—the same table that had served up the bodies of five dead officers in a forgotten fight long and long ago—the dingy, battered standards faced the door of entrance, clumps of winter roses lay between the silver candlesticks, the portraits of eminent officers deceased looked down on their successors from between the heads of sambhur, nilghai, maikhor, and, pride of all the mess, two grinning snow-leopards that had cost Basset-Holmer four months' leave that he might have spent in England instead of on the road to Thibet, and the daily risk of his life on ledge, snowslide, and glassy grass slope.

The servants, in spotless white muslin and the crest of their regiments on the brow of their turbans, waited behind their masters, who were clad in the scarlet and gold of the White Hussars and the cream and silver of the Lushkar Light Horse. Dirkovitch's dull green uniform was the only dark spot at the board, but his big onyx eyes made up for it. He was fraternizing effusively with the captain of the Lushkar team, who was wondering how many of Dirkovitch's Cossacks his own long, lathy down-countrymen could account for in a fair charge. But one does not speak of these things openly.

The talk rose higher and higher, and the regimental band played between the courses, as is the immemorial custom, till all tongues ceased for a moment with the removal of the dinner slips and the First Toast of Obligation, when the colonel, rising,

said, "Mr. Vice, the Queen," and Little Mildred from the bottom of the table answered, "The Queen, God bless her!" and the big spurs clanked as the big men heaved themselves up and drank the Queen, upon whose pay they were falsely supposed to pay their mess bills. That sacrament of the mess never grows old, and never ceases to bring a lump into the throat of the listener wherever he be, by land or by sea. Dirkovitch rose with his "brothers glorious," but he could not understand. No one but an officer can understand what the toast means; and the bulk have more sentiment than comprehension. It all comes to the same in the end, as the enemy said when he was wriggling on a lance point. Immediately after the little silence that follows on the ceremony there entered the native officer who had played for the Lushkar team. He could not of course eat with the alien, but he came in at dessert, all six feet of him, with the blue-and-silver turban atop, and the big black top-boots below. The mess rose joyously as he thrust forward the hilt of his saber, in token of fealty, for the colonel of the White Hussars to touch, and dropped into a vacant chair amid shouts of *"Rung ho! Hira Singh!"* (which being translated means "Go in and win!"). "Did I whack you over the knee, old man?" "Ressaidar Sahib, what the devil made you play that kicking pig of a pony in the last ten minutes?" "Shabash, Ressaidar Sahib!" Then the voice of the colonel, "The health of Ressaidar Hira Singh!"

After the shouting had died away, Hira Singh rose to reply, for he was the cadet of a royal house, the son of a king's son, and knew what was due on these occasions. Thus he spoke in the vernacular:

"Colonel Sahib and officers of this regiment, much honor have you done me. This will I remember. We came down from afar to play you; but we were beaten." ("No fault of yours, Ressaidar Sahib. Played on our own ground, y' know. Your ponies were cramped from the railway. Don't apologize.") "Therefore perhaps we will come again if it be so ordained." ("Hear! Hear, hear, indeed! Bravo! Hush!") "Then we will play you afresh." ("Happy to meet you"), "till there are left no feet upon our ponies. Thus far for sport." He dropped one hand on his sword hilt and his eye wandered to Dirkovitch lolling back in his chair. "But if by the will of God there arises any other game which is not the polo game, then be assured, Colonel

Sahib and officers, that we shall play it out side by side, though *they"*—again his eye sought Dirkovitch—"though *they,* I say, have fifty ponies to our one horse." And with a deep-mouthed *Rung ho!* that rang like a musket butt on flagstones, he sat down amid shoutings.

Dirkovitch, who had devoted himself steadily to the brandy—the terrible brandy aforementioned—did not understand, nor did the expurgated translations offered to him at all convey the point. Decidedly the native officer's was the speech of the evening, and the clamor might have continued to the dawn had it not been broken by the noise of a shot without that sent every man feeling at his defenseless left side. It is notable that Dirkovitch "reached back," after the American fashion—a gesture that set the captain of the Lushkar team wondering how Cossack officers were armed at mess. Then there was a scuffle, and a yell of pain.

"Carbine stealing again!" said the adjutant, calmly sinking back in his chair. "This comes of reducing the guards. I hope the sentries have killed him."

The feet of armed men pounded on the veranda flags, and it sounded as though something was being dragged.

"Why don't they put him in the cells till the morning?" said the colonel, testily. "See if they've damaged him, sergeant."

The mess-sergeant fled out into the darkness, and returned with two troopers and a corporal, all very much perplexed.

"Caught a man stealin' carbines, sir," said the corporal. "Leastways 'e was crawling toward the barricks, sir, past the main-road sentries; an' the sentry 'e says, sir——"

The limp heap of rags upheld by the three men groaned. Never was seen so destitute and demoralized an Afghan. He was turbanless, shoeless, caked with dirt, and all but dead with rough handling. Hira Singh started slightly at the sound of the man's pain. Dirkovitch took another liqueur glass of brandy.

"*What* does the sentry say?" said the colonel.

"Sez he speaks English, sir," said the corporal.

"So you brought him into mess instead of handing him over to the sergeant! If he spoke all the tongues of the Pentecost you've no business——"

Again the bundle groaned and muttered. Little Mildred had risen from his place to inspect. He jumped back as though he had been shot.

"Perhaps it would be better, sir, to send the men away," said he to the colonel, for he was a much-privileged subaltern. He put his arms round the rag-bound horror as he spoke, and dropped him into a chair. It may not have been explained that the littleness of Mildred lay in his being six feet four, and big in proportion. The corporal, seeing that an officer was disposed to look after the capture, and that the colonel's eye was beginning to blaze, promptly removed himself and his men. The mess was left alone with the carbine thief, who laid his head on the table and wept bitterly, hopelessly, and inconsolably, as little children weep.

Hira Singh leaped to his feet with a long-drawn vernacular oath. "Colonel Sahib," said he, "that man is no Afghan, for they weep 'Ai! Ai!' Nor is he of Hindustan, for they weep 'Oh! Ho!' He weeps after the fashion of the white men, who say 'Ow! Ow!'"

"Now where the dickens did you get that knowledge, Hira Singh?" said the captain of the Lushkar team.

"Hear him!" said Hira Singh, simply, pointing at the crumpled figure that wept as though it would never cease.

"He said, 'My God!'" said Little Mildred. "I heard him say it."

The colonel and the mess room looked at the man in silence. It is a horrible thing to hear a man cry. A woman can sob from the top of her palate, or her lips, or anywhere else, but a man cries from his diaphragm, and it rends him to pieces. Also, the exhibition causes the throat of the on-looker to close at the top.

"Poor devil!" said the colonel, coughing tremendously.

"We ought to send him to hospital. He's been manhandled."

Now the adjutant loved his rifles. They were to him as his grandchildren—the men standing in the first place. He grunted rebelliously: "I can understand an Afghan stealing, because he's made that way. But I can't understand his crying. That makes it worse."

The brandy must have affected Dirkovitch, for he lay back in his chair and stared at the ceiling. There was nothing special in the ceiling beyond a shadow as of a huge black coffin. Owing to some peculiarity in the construction of the mess room this shadow was always thrown when the candles were lighted. It

never disturbed the digestion of the White Hussars. They were, in fact, rather proud of it.

"Is he going to cry all night?" said the colonel, "or are we supposed to sit up with Little Mildred's guest until he feels better?"

The man in the chair threw up his head and stared at the mess. Outside, the wheels of the first of those bidden to the festivities crunched the roadway.

"Oh, my God!" said the man in the chair, and every soul in the mess rose to his feet. Then the Lushkar captain did a deed for which he ought to have been given the Victoria Cross—distinguished gallantry in a fight against overwhelming curiosity. He picked up his team with his eyes as the hostess picks up the ladies at the opportune moment, and pausing only by the colonel's chair to say, "This isn't *our* affair, you know, sir," led the team into the veranda and the gardens. Hira Singh was the last, and he looked at Dirkovitch as he moved. But Dirkovitch had departed into a brandy paradise of his own. His lips moved without sound, and he was studying the coffin on the ceiling.

"White—white all over," said Basset-Holmer, the adjutant. "What a pernicious renegade he must be! I wonder where he came from?"

The colonel shook the man gently by the arm, and "Who are you?" said he.

There was no answer. The man stared round the mess room and smiled in the colonel's face. Little Mildred, who was always more of a woman than a man till "Boot and saddle" was sounded, repeated the question in a voice that would have drawn confidences from a geyser. The man only smiled. Dirkovitch, at the far end of the table, slid gently from his chair to the floor. No son of Adam, in this present imperfect world, can mix the Hussars' champagne with the Hussars' brandy by five and eight glasses of each without remembering the pit whence he has been digged and descending thither. The band began to play the tune with which the White Hussars, from the date of their formation, preface all their functions. They would sooner be disbanded than abandon that tune. It is a part of their system. The man straightened himself in his chair and drummed on the table with his fingers.

"I don't see why we should entertain lunatics," said the

colonel; "call a guard and send him off to the cells. We'll look into the business in the morning. Give him a glass of wine first, though."

Little Mildred filled a sherry glass with the brandy and thrust it over to the man. He drank, and the tune rose louder, and he straightened himself yet more. Then he put out his long-taloned hands to a piece of plate opposite and fingered it lovingly. There was a mystery connected with that piece of plate in the shape of a spring, which converted what was a seven-branched candlestick, three springs each side and one in the middle, into a sort of wheel-spoke candelabrum. He found the spring, pressed it, and laughed weakly. He rose from his chair and inspected a picture on the wall, then moved on to another picture, the mess watching him without a word. When he came to the mantelpiece he shook his head and seemed distressed. A piece of plate representing a mounted hussar in full uniform caught his eye. He pointed to it, and then to the mantelpiece, with inquiry in his eyes.

"What is it—oh, what is it?" said Little Mildred. Then, as a mother might speak to a child, "That is a horse—yes, a horse."

Very slowly came the answer, in a thick, passionless guttural: "Yes, I—have seen. But—where is *the* horse?"

You could have heard the hearts of the mess beating as the men drew back to give the stranger full room in his wanderings. There was no question of calling the guard.

Again he spoke, very slowly, "Where is *our* horse?"

There is no saying what happened after that. There is but one horse in the White Hussars, and his portrait hangs outside the door of the mess room. He is the piebald drum-horse, the king of the regimental band, that served the regiment for seven-and-thirty years, and in the end was shot for old age. Half the mess tore the thing down from its place and thrust it into the man's hands. He placed it above the mantelpiece; it clattered on the ledge, as his poor hands dropped it, and he staggered toward the bottom of the table, falling into Mildred's chair. The band began to play the "River of Years" waltz, and the laughter from the gardens came into the tobacco-scented mess room. But nobody, even the youngest, was thinking of waltzes. They all spoke to one another something after this fashion: "The drum-horse hasn't hung over the mantelpiece since '67."

"How does he know?" "Mildred, go and speak to him again." "Colonel, what are you going to do?" "Oh, dry up, and give the poor devil a chance to pull himself together!" "It isn't possible, anyhow. The man's a lunatic."

Little Mildred stood at the colonel's side talking into his ear. "Will you be good enough to take your seats, please, gentlemen?" he said, and the mess dropped into the chairs.

Only Dirkovitch's seat, next to Little Mildred's, was blank, and Little Mildred himself had found Hira Singh's place. The wide-eyed mess sergeant filled the glasses in dead silence. Once more the colonel rose, but his hand shook, and the port spilled on the table as he looked straight at the man in Little Mildred's chair and said, hoarsely, "Mr. Vice, the Queen." There was a little pause, but the man sprang to his feet and answered, without hesitation, "The Queen, God bless her!" and as he emptied the thin glass he snapped the shank between his fingers.

Long and long ago, when the Empress of India was a young woman, and there were no unclean ideals in the land, it was the custom in a few messes to drink the Queen's toast in broken glass, to the huge delight of the mess contractors. The custom is now dead, because there is nothing to break anything for, except now and again the word of a government, and that has been broken already.

"That settles it," said the colonel, with a gasp. "He's not a sergeant. What in the world is he?"

The entire mess echoed the word, and the volley of questions would have scared any man. Small wonder that the ragged, filthy invader could only smile and shake his head.

From under the table, calm and smiling urbanely, rose Dirkovitch, who had been roused from healthful slumber by feet upon his body. By the side of the man he rose, and the man shrieked and groveled at his feet. It was a horrible sight, coming so swiftly upon the pride and glory of the toast that had brought the strayed wits together.

Dirkovitch made no offer to raise him, but Little Mildred heaved him up in an instant. It is not good that a gentleman who can answer to the Queen's toast should lie at the feet of a subaltern of Cossacks.

The hasty action tore the wretch's upper clothing nearly to the waist, and his body was seamed with dry black scars. There

is only one weapon in the world that cuts in parallel lines, and it is neither the cane nor the cat. Dirkovitch saw the marks, and the pupils of his eyes dilated—also, his face changed. He said something that sounded like "Shto ve takete"; and the man, fawning, answered, "Chetyre."

"What's that?" said everybody together.

"His number. That is number four, you know." Dirkovitch spoke very thickly.

"What has a Queen's officer to do with a qualified number?" said the colonel, and there rose an unpleasant growl round the table.

"How can I tell?" said the affable Oriental, with a sweet smile. "He is a—how you have it?—escape—runaway, from over there."

He nodded toward the darkness of the night.

"Speak to him, if he'll answer you, and speak to him gently," said Little Mildred, settling the man in a chair. It seemed most improper to all present that Dirkovitch should sip brandy as he talked in purring, spitting Russian to the creature who answered so feebly and with such evident dread. But since Dirkovitch appeared to understand, no man said a word. They breathed heavily, leaning forward, in the long gaps of the conversation. The next time that they have no engagements on hand the White Hussars intend to go to St. Petersburg and learn Russian.

"He does not know how many years ago," said Dirkovitch, facing the mess, "but he says it was very long ago, in a war. I think that there was an accident. He says he was of this glorious and distinguished regiment in the war."

"The rolls! The rolls! Holmer, get the rolls!" said Little Mildred, and the adjutant dashed off bareheaded to the orderly room where the rolls of the regiment were kept. He returned just in time to hear Dirkovitch conclude, "Therefore I am most sorry to say there was an accident, which would have been reparable if he had apologized to that our colonel, which he had insulted."

Another growl, which the colonel tried to beat down. The mess was in no mood to weigh insults to Russian colonels just then.

"He does not remember, but I think that there was an accident, and so he was not exchanged among the prisoners, but he was

sent to another place—how do you say?—the country? *So*, he says, he came here. He does not know how he came. Eh? He was at Chepany"—the man caught the word, nodded, and shivered—"at Zhigansk and Irkutsk. I cannot understand how he escaped. He says, too, that he was in the forests for many years, but how many years he has forgotten—that with many things. It was an accident; done because he did not apologize to that our colonel. Ah!"

Instead of echoing Dirkovitch's sigh of regret, it is sad to record that the White Hussars livelily exhibited unchristian delight and other emotions, hardly restrained by their sense of hospitality. Holmer flung the frayed and yellow regimental rolls on the table, and the men flung themselves atop of these.

"Steady! Fifty-six—fifty-five—fifty-four," said Holmer. "Here we are. 'Lieutenant Austin Limmason—*missing.*' That was before Sebastopol. What an infernal shame! Insulted one of their colonels, and was quietly shipped off. Thirty years of his life wiped out."

"But he never apologized. Said he'd see him—first," chorused the mess.

"Poor devil! I suppose he never had the chance afterward. How did he come here?" said the colonel.

The dingy heap in the chair could give no answer.

"Do you know who you are?"

It laughed weakly.

"Do you know that you are Limmason—Lieutenant Limmason, of the White Hussars?"

Swift as a shot came the answer, in a slightly surprised tone, "Yes, I'm Limmason, of course." The light died out in his eyes, and he collapsed afresh, watching every motion of Dirkovitch with terror. A flight from Siberia may fix a few elementary facts in the mind, but it does not lead to continuity of thought. The man could not explain how, like a homing pigeon, he had found his way to his own old mess again. Of what he had suffered or seen he knew nothing. He cringed before Dirkovitch as instinctively as he had pressed the spring of the candlestick, sought the picture of the drum-horse, and answered to the Queen's toast. The rest was a blank that the dreaded Russian tongue could only in part remove. His head bowed on his breast, and he giggled and cowered alternately.

The devil that lived in the brandy prompted Dirkovitch at this extremely inopportune moment to make a speech. He rose, swaying slightly, gripped the table edge, while his eyes glowed like opals, and began:—

"Fellow-soldiers glorious—true friends and hospitables. It was an accident, and deplorable—most deplorable." Here he smiled sweetly all round the mess. "But you will think of this little, little thing. So little, is it not? The czar! Posh! I slap my fingers— I snap my fingers at him. Do I believe in him? No! But the Slav who has done nothing, *him* I believe. Seventy— how much? millions that have done nothing—not one thing. Napoleon was an episode." He banged a hand on the table. "Hear you, old peoples, who have done nothing in the world—out here. All our work is to do: and it shall be done, old peoples. Get away!" He waved his hand imperiously, and pointed to the man. "You see him. He is not good to see. He was just one little—oh, so little—accident, that no one remembered. Now he is *That*. So will you be, brother-soldiers so brave—so will you be. But you will never come back. You will all go where he has gone, or"—he pointed to the great coffin shadow on the ceiling, and muttering, "Seventy millions—get away, you old people," fell asleep.

"Sweet, and to the point," said Little Mildred. "What's the use of getting wroth? Let's make the poor devil comfortable."

But that was a matter suddenly and swiftly taken from the loving hands of the White Hussars. The lieutenant had returned only to go away again three days later, when the wail of the "Dead March" and the tramp of the squadrons told the wondering station, that saw no gap in the table, an officer of the regiment had resigned his new-found commission.

And Dirkovitch—bland, supple, and always genial—went away too by a night train. Little Mildred and another saw him off, for he was the guest of the mess, and even had he smitten the colonel with the open hand the law of the mess allowed no relaxation of hospitality.

"Good-by, Dirkovitch, and a pleasant journey," said Little Mildred.

"*Au revoir,* my true friends," said the Russian.

"Indeed! But we thought you were going home?"

"Yes; but I will come again. My friends, is that road shut?"

He pointed to where the north star burned over the Khyber Pass.

"By Jove! I forgot. Of course. Happy to meet you, old man, any time you like. Got everything you want,—cheroots, ice, bedding? That's all right. Well, *au revoir,* Dirkovitch."

"Um," said the other man, as the tail lights of the train grew small. "Of—all—the—unmitigated——"

Little Mildred answered nothing, but watched the north star, and hummed a selection from a recent burlesque that had much delighted the White Hussars. It ran:—

"I'm sorry for Mister Bluebeard,
I'm sorry to cause him pain;
But a terrible spree there's sure to be
When he comes back again."

—Rudyard Kipling.[1]

[1] Published by Doubleday, Page & Company. Reprinted by permission.

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HANDBOOK

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DEFINITIONS

Absolute construction.—A substantive and another part of speech (usually a participle) standing in the relation of subject and predicate to each other and therefore equivalent to a clause. The construction does not modify any single word in the principal clause but refers to the sentence as a whole.

The trial being over, we considered the next step.

Accusative.—See **Case.**

Active voice.—See **Voice.**

Adjective.—A word that modifies a substantive (noun, pronoun, substantive clause). *Examples:* the *large, red* apples; *twenty red* flags; she was *angry;* what I said is *true.*

Adjective clause.—A clause that modifies a substantive; commonly called a *relative clause. Examples:* the house *which Jack built;* the town *where you were born.*

Adjective phrase.—A phrase that modifies a substantive. *Examples:* the house *on the hill;* the wind *in the willows;* a man *of the people.*

Adverb.—A word that modifies a verb, an adjective, or another adverb. *Examples:* It rained *hard.* The night was *too* wet for walking. The road became flooded *very quickly.*

Adverbial clause.—A clause that modifies a verb or an adverb. Adverbial clauses commonly express cause, comparison, concession, condition, degree, manner, place, purpose, result, or time.

MODIFYING A VERB: I shall go *when you go.*
MODIFYING AN ADVERB: He acted more wisely *than we had expected.*

Adverbial phrase.—A phrase that modifies a verb, an adjective, or an adverb. *Examples:* He acted *with complete independence.* His conduct was consistent *with his theory.* He acted wisely *from his own point of view.*

Agreement.—Correspondence in case, gender, person, or number between two parts of speech. A verb agrees with its subject

in number and person. A pronoun agrees with its antecedent in person, gender, and number. A demonstrative adjective agrees with its noun in number. An appositive agrees with its substantive in gender, number, and case.

VERB AND SUBJECT: The *books are* interesting.
PRONOUN AND ANTECEDENT: *Each* drew *his* own conclusion.
DEMONSTRATIVE ADJECTIVE AND NOUN: *These rules* are invariable.
APPOSITIVE AND SUBSTANTIVE: Was it the *president, he* and not his secretary?

Antecedent.—The substantive to which a pronoun refers. *Examples:* It is the *Dean* who objects. I met the *man* and talked with him. *There is good reason for it;* this is beyond question.

Apposition.—See **Appositive.**

Appositive.—A substantive or clause describing, explaining, or limiting another substantive or clause and denoting the same person or thing. Such a substantive or clause is said to be *in apposition. Examples:* Jerry, my *cat;* faith, the *substance* of things hoped for; the fact *that he is my brother.*

Article.—Definite article, *the;* indefinite article, *a, an.* Grammatically, these are adjectives.

Auxiliary.—A verb used with an infinitive or participle to make up a verb phrase. *Examples: will* go, *can* see, *have* been.

Balance.—Identity or close correspondence of grammatical structure. *Cf.* **parallel structure.** *Examples:*

They	increase	the cares	of life,	but
They	mitigate	the remembrance	of death.	
The heavens	declare	the glory of God,		and
the firmament	showeth	his handiwork.		

Case.—Distinction in the form of the noun or pronoun to show its relation to some other word. The pronoun has three forms—nominative, possessive (or genitive), and objective (or accusative). The noun has only two forms—a common form for both nominative and objective, and a possessive form.

NOMINATIVE: Chiefly, the case of a noun or pronoun used as the subject of a verb or as a predicate with a verb. *Examples:* The *cat* was old. The woman *who* owned it was queer. *She* was an *author.*

Possessive (or genitive): Chiefly, the case of a noun or pronoun when it signifies ownership or possession. *Examples:*

The *cat's* fur was beautiful. My luck was good; *his* was not.

Objective (or accusative): Chiefly, the case of a pronoun used as the object of a verb or preposition. *Examples:*

Whom did you *invite?* It was returned to *her.*

Clause.—An expression containing a subject and a predicate and appearing in the same sentence with another such expression.

Principal or independent clause: A clause which is logically complete. *Examples:*

The night was dark, || and *the snow had begun to fall.*
The roads were wet, although the rain had stopped.

Subordinate or dependent clause: A clause which is logically incomplete. Such a clause is always grammatically equivalent to a single part of speech. *Cf.* **adverbial, relative,** and **substantive clauses.** *Examples:*

Adverbial: I came *when I was called.*
Relative: I saw the man *whom you mentioned.*
Substantive: I know *that you did.*

Complex sentence.—A sentence containing but one principal clause and one or more subordinate clauses. *Example:* He told me that every student was assigned to an adviser.

Compound sentence.—A sentence containing two or more principal clauses. *Example:* There are many hypotheses, but only one of them is correct.

Concessive clause.—An adverbial clause, ordinarily introduced by *though, although,* or *even if,* to express a fact in spite of which the assertion of a principal clause is true. *Examples:*

He came *although he was frightened.*
He is brave *even if he seems cowardly.*

Conditional clause; condition.—An adverbial clause, ordinarily introduced by *if,* or *unless,* to give a circumstance on which the action of a principal clause is contingent. *Example:* I shall come *if I can.*

Conjunction. A word used to connect words, phrases, or

clauses, differing from a preposition in that it does not take an object. *Examples:* dog *and* cat, by land *or* by sea.

Coördinate.—Having the same rank and equivalent grammatical construction. Used of words, phrases, or clauses in the same sentence. *Example:* The book *which I borrowed* and *which you lost* is out of print and rare.

Coördinating conjunction.—A conjunction used to connect words, phrases, or clauses of equal rank. *Examples: accordingly, and, but, consequently, for* (also preposition), *hence, however* (also subordinating), *moreover, nevertheless, nor, or, so, still, therefore, yet.*

Copula; copulative (or linking) verb.—A verb used to connect the subject with some word in the predicate which describes or limits the subject. (The most common copulative verb is *is* in some one of its various forms.) *Examples:* The day *is* hot. Your statement *seems* correct. John *became* King.

Correlative conjunctions.—Certain conjunctions, used in pairs, to connect words, phrases, or clauses identical in grammatical construction. *Examples: not only . . . but also; either . . . or.*

Dependent predication.—See **Predication.**

Direct quotation.—A quotation which repeats the exact words of the original statement or question. A direct quotation is not joined to the rest of the sentence by a subordinating conjunction. *Examples:*

> *"This is difficult,"* said he.
> *"What is the trouble?"* I inquired.

Elliptical construction.—A construction which omits some element necessary for grammatical completeness. *Examples:*

> *Though* [it is] *possible,* it is not probable.
> There is more truth *than* [there is] *poetry* here.

Genitive.—See **Case.**

Gerund.—A form of the verb which shares the function of verb and noun. It is usually identical with the present participle in form but different in function. It is used like a noun as subject of a verb, as predicate nominative, or as object of a verb or preposition; and like a noun it can be modified by an adjective.

Like a verb, it can have an object or be completed by a predicate nominative and can be modified by an adverb. *Examples:*

I like good *skating.* (Object of verb; modified by adjective.)

Fighting forest fires is dangerous. (Subject of verb; taking direct object.)

He formed the habit of *reading* carefully. (Object of preposition; modified by adverb.)

Gerund phrase.—A group of words consisting essentially of a gerund and a preposition which governs it. *Example:*

In proving my point, I lost my temper.

Imperative.—See **Mode.**

Independent predication.—See **Predication.**

Indicative.—See **Mode.**

Indirect object.—A substantive used with certain verbs to indicate *towards whom or what* the action of the rest of the predicate is directed. It is equivalent to a prepositional phrase with *to. Examples:*

He gave *me* an illustration.

He offered *his victim* two alternatives.

Indirect quotation.—A quotation which does not repeat the exact words of the original. It is grammatically dependent upon some verb of saying, thinking, or asking, and is ordinarily introduced by *that*, expressed or understood, or an interrogative pronoun.

INDIRECT: He said that this was difficult.
DIRECT: "This is difficult," said he.
INDIRECT: I inquired what the trouble was.
INDIRECT (*that* understood): He said he was willing.

Infinitive.—A form of the verb, commonly used with the prefix *to* (called the sign of the infinitive), which shares the functions of verb and noun. It combines, generally without the prefix, with an auxiliary (*may, can, shall,* etc.) to form a verb phrase. It may also have any of the functions of a noun; it may be used as subject, as object, as predicate complement. *Examples:* We may *do* better.

To imitate is *to admit* inferiority.
He is anxious *to succeed.*
We offered *to go.*
We came here *to finish* our education.

Interjection.—A word used without grammatical construction to indicate emotion. *Examples:* Oh; hullo; alas.

Intransitive verb.—A verb used without a direct object; that is, one which expresses action not requiring a receiver. *Examples:* Time *flies.* The time *seems* short.

Linking verb.—See **Copula.**

Loose sentence.—A sentence which is not periodic, that is to say, one which is grammatically complete at more than one point. *Example:*

I wandered on || past the orchard || and down through the meadows || where the bobolinks were calling.

Mode or **Mood.**—Distinction in the form of a verb to indicate the mental attitude of the speaker toward the action.

INDICATIVE: The mood of ordinary assertion or question. *Examples:* I *left* home. *Are* you sure?

IMPERATIVE: The mood used to express a command. *Example: Keep* your temper, or *change* the subject.

SUBJUNCTIVE: The form which expresses a wish in independent sentences (God *grant* this is true) and is used considerably in dependent clauses; e. g., in wishes, and in certain conditional and concessive clauses, expressing uncertain condition or condition contrary to fact. *Examples:*

If this *were* your first offense, the case would be different.
If this *be* treason, make the most of it.

Modifier.—Any grammatical element (word, phrase, or clause) which qualifies or limits the meaning of another word or group of words. *Examples:* a *purple* cow; the end *of the world;* to work *under difficulties;* to appear *when the time is ripe.*

Nominative.—See **Case.**

Noun.—The name of a person, place, or thing. *Examples:* Robert, Boston, coffee, kindness.

Number.—A distinction between one and more than one, characteristic of nouns, pronouns, and verbs.

SINGULAR: cat, mouse, he, this, is.
PLURAL: cats, mice, they, these, are.

Object (of a verb).—The substantive used with a transitive verb to indicate the recipient or the result of the action. *Examples:* He saw his *opportunity.* He built a *house.* See also **Indirect object.**

Object (of a preposition).—The substantive which the preposition governs and connects with some other word in the sentence. *Examples:* The bench under the *tree;* a voice in the *night;* coming after the *flood.*

Objective.—See **Case.**

Parallel structure.—The repetition of grammatical construction. *Example:*

> He was devoted to the pursuit of knowledge, interested in all sorts of sports, and fascinated by every thing of beauty that he saw.

Parenthetical expression.—An expression bearing no grammatical relation to the rest of the sentence in which it is inserted. NOTE: It is not to be confused with the **absolute** construction.

PARENTHETICAL: The reason, *I think,* is obvious.
NOT PARENTHETICAL: I think that the reason is obvious.

Participle.—A part of the verb which shares the functions of verb and adjective. The **present participle** ends in *-ing. Examples: wishing, choosing, thinking.* The **past participle** ends frequently but not invariably in *-ed* or *-en. Examples: wished, chosen, thought.*

Principal parts.—The principal parts of an English verb are normally (1) the first person singular of the present, (2) the first person singular of the past, and (3) the past participle. *Examples: sing, sang, sung; like, liked, liked; lie, lay, lain.*

Passive.—See **Voice.**

Periodic sentence.—A sentence which is not grammatically complete until its end. (See **Loose sentence** above.)

> Without any question, you are the man.
>
> He pursued, however various the circumstances, the same policy.

Person.—A distinction, characteristic of verbs and certain pronouns, between the person speaking (first person), the person spoken to (second person), and the person or thing spoken of (third person).

FIRST PERSON: I, we.
SECOND PERSON: Thou, you.
THIRD PERSON: He, they, the lamp-post.

Personal pronoun.—A pronoun which indicates person. *Examples: I, thou, he, she, it,* and their plurals.

Phrase.—A group of words, not a clause, used as a single part of speech. *Examples: in the dark; would have come.*

Plural.—See **Number.**

Possessive.—See **Case.**

Predicate.—That part of a clause or sentence which makes the assertion about the subject; a predicate verb with its object or other completing words and its modifiers.

The man *mounted the steps with difficulty.*

Predicate adjective.—An adjective used in the predicate to complete the meaning of a copulative verb.

Predicate nominative or noun.—A substantive used in the predicate to complete the meaning of a copulative verb and referring to the same person or thing as the subject of the sentence. *Examples:*

The child is a *boy.*
That certainly is *he.*
His chief diversion is *fishing.*

Predicate verb.—The essential verb of a predication.

Predication.—An expression containing but one subject and one predicate. Predications are *independent* or *dependent.*

INDEPENDENT PREDICATION: *The day is cloudy.*
DEPENDENT PREDICATION: Fish bite better *when the day is cloudy.*

Preposition.—A word used to connect the word which it governs with some other word. *Examples:* the hole *in* the wall; speaking *with* care.

Pronoun.—A word used in place of a noun. *Examples: I, who, that, each.*

Relative clause.—A clause introduced by a relative pronoun or adverb and modifying a substantive. *Examples:* the house *which Jack built;* the town *where you were born.*

Relative pronoun.—A pronoun which introduces a relative clause. *Examples: who, whom, which, that.*

Restrictive.—Limiting the meaning of the word modified to such an extent that the omission of the modifier seriously alters the meaning of the sentence.

RESTRICTIVE (or ESSENTIAL) CLAUSE: The highest mountain *that I have climbed* is Washington.

RESTRICTIVE (or ESSENTIAL) PHRASE: The highest mountain *in Massachusetts* is Greylock.

Sentence.—A group of words that expresses a complete thought. *Examples:* There was a small boy in Quebec. Why do the heathen rage? Follow the arrow.

Sequence of tenses.—A correspondence of tenses in the subordinate and main clauses of a sentence. *Examples:*

He *says* that he *has been* there and *is going* again.
He *said* that he *had been* there and *was going* again.

Simple sentence.—A sentence containing but one clause. *Examples:* Grass is green. The truth of the statement is incontrovertible.

Singular.—See **Number.**

Squinting modifier.—One that may modify either what precedes or what follows.

To die *sometimes* is noble.

Subject.—The part of a sentence about which something is said. The term may refer to a simple substantive (distinguished as the *subject substantive*) or to a substantive with all its modifiers (distinguished as the *complete subject*). *Example:*

The large house with the colonial doorway belongs to Captain Crowinshield.

SUBJECT SUBSTANTIVE: *house.*
COMPLETE SUBJECT: *the large house with the colonial doorway.*

Subjunctive.—See Mood.

Subordinate clause.—See Clause.

Subordinating conjunction. A conjunction which introduces a subordinate clause. *Examples: after* (also a preposition), *although, as, as if, because, before* (also a preposition), *even if, how, however* (also coördinating), *if, in order that, lest, provided, provided that, since, so that, than, that* (also relative pronoun), *though, unless, until, when, whenever, where, whereas, wherever, whether, while.*

Substantive.—A noun or pronoun.

Substantive or noun clause.- A clause used as a noun; for example, as subject or object of a verb, as predicate nominative, or as the object of a preposition.

SUBJECT: *That he was mistaken* is certain.
PREDICATE NOMINATIVE: The trouble was *that he missed the train.*
OBJECT: He found *that he had mislaid his pen.*
OBJECT OF PREPOSITION: He came to *what seemed a river.*

Tense.—Distinction in the form of a verb to indicate the time of the action. *Examples:* Present, he *comes;* past, he *came;* future, he *will come;* perfect, he *has come;* past perfect, he *had come;* future perfect, he *will have come.*

Transitive verb. A verb which requires a substantive, called its (direct) object, to indicate the recipient or result of its action. Certain verbs can be used either transitively or intransitively.

TRANSITIVE: We *increased* the circulation.
INTRANSITIVE: The circulation *increased* rapidly.

Verb.—A word which expresses action or state of being about the subject. See also *infinitive* and *participle. Examples:* He *comes;* we *go.* They are deceived. The leaves *fall.*

Voice.—A distinction in the form of a transitive verb to indicate whether the subject acts (*active voice*) or receives the action (*passive voice*).

ACTIVE: We *asked* a question.
PASSIVE: A question *was asked.*

C. COHERENCE

C1. Squinting construction.—Place modifying words, phrases, and clauses in such positions that they permit no doubt as to the words they modify. See p. 162.

SQUINTING: She advised me *cautiously* to do my duty.

C2. The dangling participle.—The participle must modify a noun or pronoun so placed that the reader will naturally at once link the participle to it. See pp. 163-166. If the participle begins the sentence it must modify the subject of the sentence. A dangling participle is one which may seem to modify grammatically a noun or pronoun which it cannot modify logically. A sentence containing a dangling participle may be revised by changing the participial phrase to a subordinate clause, or by making the participle modify grammatically the noun or pronoun to which it logically refers.

WRONG: Dividing the mixture into two equal parts, the container must be heated.
RIGHT: After the mixture has been divided into two equal parts, the container must be heated. Or
RIGHT: Dividing the mixture into two equal parts, the experimenter must heat the receptacle.

WRONG: The fight led to much bloodshed caused by a misunderstanding.
RIGHT: The fight, caused by a misunderstanding, led to much bloodshed.
RIGHT: The fight, which led to much bloodshed, was caused by a misunderstanding.

NOTE: For idiomatic exceptions to this rule see pp. 165-166.

C3. The dangling gerund phrase.—The gerund phrase, like the participle, must refer to a noun present and so placed that the reader will at once see the reference. Dangling gerund phrases are corrected in the same way as dangling participles. See C2 and pp. 164-166.

WRONG: Upon receiving her change, her purse had vanished.
RIGHT: Upon receiving her change, she saw that her purse had vanished.
WRONG: In running down the street, a brick, left carelessly on the sidewalk, tripped him up.
RIGHT: As he ran down the street a brick, left carelessly on the sidewalk, tripped him up. Or,
RIGHT: In running down the street he was tripped up by a brick left carelessly on the sidewalk.

WRONG: Count your change; no mistakes will be rectified after leaving the cashier's window.
RIGHT: Count your change; no mistakes will be rectified after you leave the cashier's window.

Exception: Convention permits the use of the gerund without a definite agent when the sentence in which it occurs is descriptive of a general process.

RIGHT: In shooting at a target, the rifle should be lowered and resighted after each shot.

C4. *Due to, caused by, owing to.*—*Due to, caused by, owing to*** are, properly, adjectival expressions. Do not make either of them into a dangling modifier by using it to express cause when there is no noun present in the sentence which the causal expression can logically modify. If you find that you have misused one of these expressions, revise the sentence by changing the adjectival modifier into an adverbial modifier (using *because of, on account of*) or by rephrasing the sentence so that there is a noun present to which the adjectival phrase or participle may refer.

WRONG: He was uncivil, due to his excessive haughtiness.
RIGHT: He was uncivil because of his excessive haughtiness. Or,
RIGHT: His incivility was due to his excessive haughtiness.

WRONG: They lost the game, caused by their poor team-work.
RIGHT: They lost the game because of their poor team-work. Or,
RIGHT: The loss of the game was caused by their poor team-work.

C5. The dangling infinitive.—When the infinitive is used to express purpose, the subject of the main verb should ordinarily be the same as the agent of the action implied in the infinitive.

WRONG: To be convicted, a jury of twelve men must agree on his guilt.
RIGHT: To be convicted, he must be found guilty by a jury of twelve men.

C6. The dangling elliptical clause.—When the subject and verb are omitted from a clause, the reader naturally expects that the subject of the next clause is the one to be understood in the first. Therefore the subject of a verb modified by an elliptical clause must be the agent implied in the clause. The dangling elliptical clause is corrected in the same way as the dangling participle. (See above, C2.)

WRONG: When ten years old, my parents built a log cabin for our summer home.

RIGHT: When I was ten years old, my parents built a log cabin for our summer home.

RIGHT: When ten years old, I was overjoyed because my parents built a log cabin for our summer home.

WRONG: Although not naturally brilliant, the senator's constituents admired him tremendously.

RIGHT: Although not naturally brilliant, the senator was much admired by his constituents.

RIGHT: Although he was not naturally brilliant, the senator's constituents admired him.

WRONG: When properly cooked and served, no man of natural taste will miss the use of wheat in our corn recipes.

RIGHT: When dishes made according to our corn recipes are properly cooked and served, no man of natural taste will miss wheat.

RIGHT: When properly cooked and served, dishes made according to our corn recipes will prove as satisfactory as those made from wheat.

C7. Pronoun with no antecedent.— A pronoun must refer to a word unmistakably its antecedent. Do not use a pronoun without an antecedent.

WRONG: Shoddy and cotton were used instead of wool, which led to an investigation.

RIGHT: The use of shoddy and cotton instead of wool led to an investigation, *or*,
Shoddy and cotton were used instead of wool, which practice led to an investigation.

C8. Pronoun with ambiguous antecedent.—Do not use a pronoun with an uncertain antecedent. Beware of the presence of another noun, not the antecedent, which the reader might mistake for it.

AMBIGUOUS: If milk disagrees with a baby, boil it.
RIGHT: Boil the milk, if it disagrees with the baby. Or
RIGHT: Milk which disagrees with a baby should be boiled.

AMBIGUOUS: There was a poem in the book which I read.
RIGHT: In the book there was a poem, which I read.
RIGHT: In the book which I read there was a poem.

AMBIGUOUS: King Charles told King James that he would lose his crown.
RIGHT: King Charles said to King James: "You will lose your crown."

NOTE: Often the only remedy for ambiguity in the reference of pronouns in indirect discourse is to change to direct discourse. See the preceding example.

C9. Pronoun with remote or obscure antecedent.—Do not use a pronoun with an antecedent so subordinate or remote in construction or thought that the reference will not be immediately apparent to the reader.

CLUMSY: Take your voucher to the cashier's office; he will give you the money.
BETTER: Take your voucher to the cashier; he will give you the money.

C10. The special case of *which, all of which.*—Sometimes *which* is used in referring to the whole of the principal clause. The clause is then said to be its antecedent. *Which* is then equivalent to a *noun or pronoun phrase.*

I remained silent, which made him still more angry.

The clause *I remained silent* is the antecedent of *which:* it is the logical equivalent of *my silence.* Observe, however, that when the principal clause ends in a noun immediately followed by the relative pronoun, there is ambiguity as to the antecedent.

I delayed my answer, which made him still more angry.

Correct punctuation will of course lessen the ambiguity here. As such clauses are always non-restrictive, they must be set off by commas. But the usage, in any case, is best reserved for informal writing.

When a number of clauses or phrases are to be summed up in a single relative it is better to use a summarizing expression such as *all of which* in order that the reference may not be ambiguous.

The noise of the "barkers," the din of the bands and mechanical pianos, the cloud of dust raised by the shuffling throng, and the nauseating mingling of odors of over-heated humanity and cattle, which remained in his mind as the chief features of the midway, caused him to avoid thereafter that part of the state fair.

The antecedent of *which* is here vague. It may refer to *cattle,* or to the whole of the preceding phrase or to all the phrases combined. If the latter is intended, the expression *all of which* would clear up the difficulty.

C11. The split infinitive.—Do not insert an adverbial expression between the two parts of an infinitive. An occasional violation of this rule for the purpose of securing emphasis is permissible, but unless you observe the rule habitually, your breaking it will not be effective.

BAD: He promised me to carefully follow my instructions.
BAD: To on all occasions do right is far from easy.

C12. Position of *only, nearly, almost.*—Place such modifying words as *only, nearly, almost,* next to the expressions which they limit. See pp. 162-163.

WRONG: I almost ran three miles last night.
RIGHT: I ran almost three miles last night.
AMBIGUOUS: I was so thirsty I nearly drank my whole allowance of water.
RIGHT: I was so thirsty I drank nearly my whole allowance of water.
WRONG: He only thinks the cheater should be reprimanded, not suspended.
RIGHT: He thinks the cheater should be only reprimanded, not suspended.
INADVISABLE: He only believes in government ownership, not in state socialism.
BETTER: He believes only in government ownership, not in state socialism.

C13. Correlatives.—Place correlatives (*either . . . or, both . . . and, not only . . . but also,* etc.) before expressions which are grammatically equivalent.

FAULTY: He not only blamed Robert but also me.
RIGHT: He blamed not only Robert but also me.

C14. Parallel structure.—Place parallel thoughts in parallel construction. See pp. 144-145.

FAULTY: He supported the bill, for the purpose of pleasing his friends and to irritate his enemies.
BETTER: He supported the bill, for the purpose of pleasing his friends and irritating his enemies. Or,
BETTER: He supported the bill in order to please his friends and irritate his enemies.

C15. Ungrammatical coördination with *and.*—Do not connect parts of a sentence by *and* unless they are grammatically coördinate, that is, grammatically equivalent. Either omit the *and,* or follow it by an expression which will be coördinate with some element previously expressed.

FAULTY: He read through the book rapidly, and remembering what he could.
RIGHT: He read through the book rapidly, remembering what he could. Or,
RIGHT: He read through the book rapidly and remembered what he could.

C16. False series.—Do not write words in a series with an *and* before the last member unless they are grammatically coördinate.

FAULTY: He was gentle, fanciful, and loved to read fairy-tales.
BETTER: He was gentle and fanciful, and loved to read fairy-tales.
BETTER: He was gentle, fanciful, and fond of reading fairy-tales.

C17. The *and which* construction.—Do not join a relative clause to the rest of a sentence with *and* (unless it is coördinate with another relative clause before it in the sentence). Either omit the *and,* or change what follows so that it will be coördinate with some element previously expressed.

FAULTY: This is a well-built house, and which I should like to own.
RIGHT: This is a well-built house, which I should like to own. Or,
RIGHT: This is a well-built house, and one which I should like to own.

FAULTY: He was an excellent parson, and who practiced what he preached.
RIGHT: He was an excellent parson, who practiced what he preached.
RIGHT: He was an excellent parson, and practiced what he preached.

C18. Shift in subject.—Do not change the subject of a sentence in successive clauses, if you can readily avoid doing so. Do not shift from the impersonal to the personal form of subject.

FAULTY: This house is the oldest in the city, and the historical society now uses it as a museum.
FAULTY: Although many soldiers were so seriously wounded as to be incapacitated, the government makes them an ample allowance while they are learning to be self-supporting.
FAULTY: Let anyone who doubts the truth of this statement examine the facts for himself, and you will be convinced that I am not exaggerating.

C19. Shift in voice.—Do not begin with the active voice and needlessly change to the passive. This rule is a corollary of the caution against shift of subject.

FAULTY: He caught the hook in her dress, which was badly torn by it.
FAULTY: The orchestra played with unusual subtlety; the symphony was especially well done.
FAULTY: He wrote prose with a finished style, and much good verse was produced by his pen.

C20. Shift in number.—Do not make a needless shift in number, either within the sentence or from one sentence to the next.

FAULTY: He has watched the attitude of the students carefully, and says that the student body is loyal and enthusiastic.

BETTER: He has watched the attitude of the students carefully, and says that they are loyal and enthusiastic.

FAULTY: The worker in this industry is under a terrific strain at all times. Men easily break down, and the number who change to other work is large.

BETTER: The workers in this industry are under a terrific strain at all times. Men easily break down, and the number who change to other work is large.

C21. Shift in mood.—Do not begin with one mood and change to another. If the sentence begins in the form of direct address, the imperative mood, it should not change to the indicative or subjunctive. NOTE: Sometimes the imperative form really expresses condition, in which case this rule does not apply; e. g., Do this and you win. [If you do this you will win.]

FAULTY: Do this quickly, and it will save you later trouble.

C22. Shift of tense.—Shift of tense from past to present or present to past confuses the reader and is incorrect. An exception to this statement may be found in the so-called "historical present," when the writer of narrative, for the sake of vividness, throws a part of his story into the present tense. Such a shift, however, should not be made within the sentence, and should be made, if at all, only at the climax of the narrative.

FAULTY: "Let's go," he says to me; so we went.

FAULTY: It was an exciting play. The villain had tied the heroine to the railroad track, and the engine was whistling a few rods off, but the hero comes in and releases the girl.

C23. Tense sequence.—See that the verbs in your sentence are in proper tense sequence. The main verb in a sentence sets the time, to which the subordinate verbs must be correctly related. If the subordinate verb expresses time before or after the time of the main verb, this difference in time must be indicated. The following sentences exemplify correct tense sequence:

I see that you are crying.

I saw that you were crying.

From the traces of tears on your face, I see that you have been crying.

He will see that you are crying.

From the traces of tears on your face, he will see that you have been crying.

C24. Repetition of introductory words for clearness.—In a series of phrases or clauses, all modifying or dependent on the

same sentence element, it is frequently necessary to repeat the word indicating the relation in order to avoid confusion.

His force of character is acknowledged by the many who praise, by the many who condemn, and by the few who pity him.

I believe that democracy is here misunderstood, that its benefits are exaggerated, that its evils are minimized, that its theoretical virtues have overshadowed its obvious practical defects, that mere numbers are accepted as a criterion of progress, in short that state universities are laboring under the delusion that quantity rather than quality is a true measure of the value of education.

C25. Use of summarizing or recapitulating words.—In long or involved sentences it is necessary to insert words or phrases that indicate clearly to the reader that part of a sentence is a summary of what has preceded. Notice the use of *in short* in the example given above and of *altogether* in the following sentence:

He is an ingratiating hypocrite, a shrewd plotter, an unscrupulous traitor—altogether as consummate a villain as one can imagine.

C26. Adequacy of connectives.—Sentences which are ambiguous or vague in meaning may often be made coherent by the insertion of a relative pronoun, subordinating conjunction, or other connective to indicate precisely the relation of its parts.

FAULTY: In his essay there were certain striking phrases with which I was very familiar but could not recall definitely.

FAULTY: I would not forgive him until he repaired the damage he had done and he apologized.

FAULTY: The dean spoke to me about my failure in history and rhetoric condition.

C27. Logical agreement.—Avoid constructions which, when read literally, make nonsense. Except in the case of idiomatic expressions generally used, the sentence should be so constructed as to express exactly the idea the writer had in mind. It is sometimes necessary to alter the construction to secure logical agreement among the parts of the sentence.

FAULTY: There were only twenty vacant places, but these had all bought tickets.

FAULTY: I am sending you twelve names to be elected as members.

FAULTY: The salary of a professor is lower than a railway engineer.

FAULTY: Nothing is more impolite than to see a crowd of students rush in and take all the seats in the car.

FAULTY: Contrast the emphasis of this paragraph with the version following it.

FAULTY: Be careful how you step in those pies.
FAULTY: Better study for that examination before you fail it.

C28. Completeness of Expression.—Do not, after beginning a sentence with one construction, either leave it unfinished or shift to another construction. In formal discourse *so* and *such* should ordinarily be followed by clauses of result; *than* and *as* indicate comparisons which must be completed. See pp. 169-170.

INCOMPLETE: My history professor is such an interesting teacher.
INCOMPLETE: His jokes are so funny.
INCOMPLETE: As a politician he stands as well or better than most.

C29. Omission of unnecessary words.—Incoherence may result from the use of unnecessary words.

WRONG: The sentence with which the paragraph is begun by is loose.
RIGHT: The sentence which begins the paragraph is loose.
FAULTY: Brief addresses will be given by the president, alumni, and by student representatives.
FAULTY: On my trip I passed through Boston, New York, and went through Philadelphia.
WRONG: About engineering, there are several things I do not know concerning it.

C30. Transition.—Use transition words, phrases, or sentences to make clear to the reader the precise connection between each thought expressed and the one preceding or following it whenever that connection would otherwise be obscure.

C31. Mixed imagery. Do not use figures of speech incongruous with each other, and do not suddenly shift from literal to figurative or from figurative to literal expression.

BAD: Liberty stands before us as a guide-post, pointing the way to higher things and urging us to attack the forces of despotism.
BAD: Our new farm hand easily performed the Herculean task of whitewashing the chicken-house.

D. DICTION

D1. Vagueness.—Avoid vague phrasing. Say precisely what you mean. See "The Precise Word," p. 205.

D2. Fine writing.—Avoid the use of lofty and high-sounding language to express simple thoughts. See pp. 210-211.

BAD: The citizenry of the metropolis have been stirred to indignation by the recent action of the street-railways monopoly in increasing the cost of transportation.
BETTER: The people of the city are angry at the street-car company for its recent increase of fares.

D3. Hackneyed terms.—Avoid the use of trite or hackneyed phrases and words. See pp. 211-212.

BAD: Five soldiers from this town made the supreme sacrifice.
BETTER: Five soldiers from this town were killed in the war.
BAD: The party had been a pleasant surprise, and she went home after it tired but happy.

D4. Abstractions.—Avoid the use of abstract words when concrete words will express the meaning more definitely. See "The Concrete Word," pp. 214-217.

ABSTRACT: My home town is surrounded by beautiful scenery.
MORE DEFINITE: My home town lies in a hollow among gently rolling hills.

D5. General terms.—Avoid generalities; choose words as specific as possible. See "The Specific Word," pp. 217-220.

GENERALIZED: She has a beautiful nature.
MORE SPECIFIC: She is honest, high-minded, and generous.

D6. Figures of speech.—Avoid mixing figures of speech, and avoid combining figurative and literal expressions. For a general discussion of figures, see pp. 220-222.

MIXED FIGURE: When the candidate won the race, he proceeded to appropriate the spoils of war.
BETTER: When the candidate won the race, he proceeded to appropriate the trophies. Or,
When the candidate won his fight, he appropriated the spoils.
AWKWARD MIXTURE OF LITERAL AND FIGURATIVE: He went through the campaign on flowery beds of ease, and carried his county by 10,000.
BETTER: He went through the campaign without serious opposition, and carried his county by 10,000.

D7. Wordiness.—Present your thought in the fewest words consistent with clearness and ease of expression. Put in all the ideas and examples that are necessary for the development of the thought, but do not use additional language as a substitute for such development. Specific forms of wordiness are discussed in D8, D9, and D10.

WORDY: He succeeded in doing the task in a way that was really skilful.
BETTER: He did the task skilfully.
WORDY: He is studying along chemical lines.
BETTER: He is studying chemistry.
WORDY: I prefer dress of the more formal kind to clothes of the sports type.
BETTER: I prefer formal dress to sports clothing.

D8. Overpredication.—Avoid overpredication—the use of several clauses to express what might be said in fewer clauses or in a simple sentence. The fault may be corrected by converting some subordinate clauses into phrases or words. See pp. 152, 174-175.

WORDY: It is necessary that the child cross two car-lines in order that he may reach the school that is nearest his home.
BETTER: The child must cross two car-lines in order to reach the school nearest his home.

D9. Tautology.—Avoid tautology—the useless repetition of an idea in different words or forms of expression.

BAD: The trees stood very close together in the dense woods.
BETTER: The trees stood close together in the woods.
BAD: The man was choked by being strangled with his own necktie.
BAD: The city passed a wheelage tax on the wheels of motor vehicles.

D10. Weak qualifying and intensive words. Do not, without conscious purpose, weaken your statements by such qualifying phrases or words as *on the whole, in general, rather, somewhat.* Many intensive words such as *very* lose their intensive force through overuse.

WEAK: He is on the whole the most sincere Christian I know.
STRONGER: He is the most sincere Christian I know.
INEFFECTIVE: I am very desirous of climbing a mountain.
STRONGER: I am eager to climb a mountain.

D11. Colloquialisms.—Avoid colloquialisms in formal writing. See p. 194.

INAPPROPRIATE: The trustees of the university don't believe the honor system is much good.
BETTER: The trustees of the university doubt the value of the honor system.
INAPPROPRIATE: The arguments of my opponent are foolish, all right.
BETTER: The arguments of my opponent are undoubtedly foolish.

D12. Archaisms.—Avoid the use of archaic words and phrases in prose. Even as a device for securing humor they are of doubtful value.

BAD: In sooth, I am a-weary.
BETTER: Indeed I am tired.

D13. Barbarisms.—Avoid barbarisms—unestablished forms of established words.

BAD: John will *orate* if not prevented.
BAD: She *enthused* over the party.
BAD: I *ain't* going to do it.

Exception: Do not hesitate to use a foreign word if its meaning is clear and there is no English equivalent to express the idea. Many such words have come into the language because they filled a need—e. g., *ragout, piano, automobile, garage, chassis, yacht, radio, tariff.*

RIGHT: Every spring I am seized with *wanderlust.*
RIGHT: His article is full of claptrap and *clichés.*

D14. Improprieties.—Avoid improprieties—words or phrases employed in a sense contrary to good usage.

BAD: They *hung* the man at five o'clock.
BAD: Our company will not join the *combine.*
BAD: He treated me *real nice.*

D15. Solecisms.—Avoid solecisms—constructions not English.

BAD: He *hadn't ought to do that.*
BAD: The man would *not* take *no* reward.
BAD: I should *enjoy to* go.

D16. Slang.—Avoid the use of slang except when it is essential to the tone and meaning desired. Most slang words are barbarisms; others are improprieties. They are here classified under the heading *Slang* for convenience in treatment. A slang word which fills a real void in the language frequently comes by degrees into good use. *Blizzard, fluke,* and *banter* are examples of this process. It follows then that some slang words are less offensive than others. *Jazz* is a slang word which has no exact equivalent in standard language and is therefore less objectionable than such expressions as *peppy, nutty, cash in, the once-over, rap him on the bean,* all of which have respectable and vigorous English equivalents.

D17. Idiom.—Use idiomatic English. If expressions are in good use, do not avoid them because their structure is not logical. See pp. 195-196.

RIGHT: You had better go.
RIGHT: I lost my book and could not borrow anyone else's.

D18. Cacophony.—Avoid cacophony—a combination of sounds unpleasant to the ear. In prose this includes rhyme and excessive alliteration.

"Enthusiasm is the emblem of energy, not an epitaph of ended effort."
Such scandalous and sacrilegious discussion should not be suffered.
He was the most brilliant talker in the town of Walker.
As Mr. Brown was going home last night he was grabbed, drugged, and dragged into the empty house on First Street.

E. EMPHASIS

E1. Proper subordination.—Subordinate the less important ideas in a sentence, paragraph, or composition. See pp. 174-175.

E2. Proportion.—Give greater length of treatment to the more important ideas in the sentence, paragraph, or composition. See pp. 175-176.

E3. Position.—Place the more important matter in sentence, paragraph, or composition in the positions of emphasis—i. e. the beginning and the end. See pp. 176-177.

E4. Climax.—It is sometimes desirable to place material in an ascending scale in the order of its importance. See pp. 180-181.

E5. Periodic sentence.—The periodic sentence is effective for securing emphasis, because in it the reader is kept in suspense until he comes to the end. See p. 179.

E6. Balanced sentence.—The balanced sentence is an effective device for securing emphasis, when there is either a close parallelism or a distinct contrast in the ideas expressed in the balanced clauses. See pp. 179-180.

E7. Excision.—Emphasis may often be obtained by economy in the use of words—by terseness. See pp. 181-182.

E8. Weak passive.—As a rule, do not use the passive voice when the expression of your thought would necessitate naming the agent of the action. Make the agent the subject of the verb in the active voice. (But see **C18** and **C19**.)

BAD: The ball was then thrown by me to the next player.
BAD: A storm window was blown from our house by the wind last night, and other damage was done.

E9. Weak repetition.—Avoid repetition of words or of sentence structure unless you employ it deliberately for rhetorical effect. Careless repetition is weak and unemphatic.

BAD: When summer came, the woods were cool and green. When I grew tired of playing in the house, I would go out to the woods. When I was once within their shadow, I seemed to have entered another world.
BAD: Most people detest crime; and people who do not detest crime are potential criminals.
BAD: The instructor assigned our lesson for the next day, and instructed us to prepare it carefully.

Exception: Literal repetition is to be preferred to an avoidance of repetition which leads to the use of far-fetched phrases or words as synonyms of expressions one is trying to avoid. NOTE: This fault is frequently to be found in news "stories."

BAD: The carpenters have a strong union in our town, both because the wielders of hammer and saw are highly skilled and well-paid, and also because their association is affiliated with the other less powerful but still important unions in the building trades.

G. GRAMMAR

CASE

G1. Agreement of pronouns.—The case of a pronoun is determined by its use in the sentence. Its gender and number are determined by its antecedent.

NOMINATIVE: *I* am here. It is *I*.
OBJECTIVE (OR ACCUSATIVE): You startled *me*. You gave *me* a new idea.

G2. Predicate nominative.—The substantive completing a copulative (or linking) verb is in the nominative case.

It is *I*. Was it *she*? Are you *he*?

NOTE: "Be thou me, impetuous one" (Shelley's "Ode to the West Wind") is an exception to the rule. Colloquial usage, in England more than in the United States, sanctions the construction "It is me."

G3. Possessive of inanimate objects.—The tendency of present usage is to confine the possessive case to people and

animals, and to prefer a prepositional phrase for inanimate objects. But to avoid awkwardness or to gain brevity, directness, or vigor of expression, substantives are not infrequently used in the possessive case although they refer to inanimate objects.

PREFERABLE: The frame of the picture; the binding of the book.
IDIOMATIC: A night's rest; a day's work; the sun's rays; our country's honor.

G4. ***Whose; of which.***—Either *whose* or *of which* may be used to refer to objects without animal life, but present usage tends to restrict *whose* to people and animals.

PERMISSIBLE: We came to a river whose depth baffled us.
PREFERABLE: We came to a river the depth of which baffled us.

G5. Construction with gerund and present participle.—The same logical idea may be expressed either by a gerund modified by a noun or pronoun in the possessive case, or by an objective case of the noun or pronoun with a present participle. The former construction is generally recommended, but there are frequent cases in which the latter is both proper and effective, and no pains need be taken to avoid it.

WRONG: There is no excuse for them quarreling.
RIGHT: There is no excuse for their quarreling.
RIGHT: I remember his singing that song.
RIGHT: I remember him singing that song. [That is, I recall him as he was when he was singing that song.]
RIGHT: The possibility of such goodness being practiced did not occur to him.

G6. ***Who; whom.***—Distinguish carefully between the nominative *who* and the objective *whom* when the position of the words obscures the grammatical relation. See also G10.

RIGHT: *Who* did you say *came* last night?
RIGHT: *Who was* it you gave it to?
RIGHT: *Whom* did you give it *to*?
RIGHT: *Whom* did you *ask* to come?

G7. Compound object or predicate substantive.—Remember that when two substantives are connected by *and* or *or* the second has the same case as the first.

RIGHT: The judges will be my cousin and I.
RIGHT: We found both his wife and him at home.
RIGHT: Give it to either Jane or her.

G8. Case after *than, as, but.*—These words are generally conjunctions, and the case of the pronouns which they introduce depends on their relation to some omitted verb.

RIGHT: He works as hard as I [do].
RIGHT: He works harder than I [do].
RIGHT: He irritates her more than [he does] me.
RIGHT: He irritates her more than I [do].
RIGHT: None but him was invited.
NOTE: *But* is also used frequently as a preposition and *than* regularly so in the construction *than whom.*
RIGHT: They were all there *but* him.
IDIOMATIC, BUT TO BE AVOIDED AS AWKWARD: They have persuaded the Dean, than whom there is no better ally.

G9. Case of relative pronoun. The case of a relative pronoun depends entirely on the construction of the pronoun in the clause which it introduces.

RIGHT: I can guess *who* will come. (*Who,* nominative, subject of *will come,* not object of *guess.*)
RIGHT: I will serve under *whoever* is chosen. (*Whoever,* nominative, subject of *is chosen,* not object of *under.*)

G10. Accusative with the infinitive. Both the subject and the predicate complements of an infinitive are in the objective (accusative) case.

RIGHT: They proved *her* to be a spy. [Subject.]
RIGHT: They had thought her to be *me.* [Predicate.]

G11. *I think, they say,* etc.- The case of a relative or interrogative pronoun is not affected by the parenthetical insertion of *I think, they say,* and so forth. See also G6.

RIGHT: It is they who we think are the offenders. (*We think,* parenthetical.) Or,
RIGHT: It is they whom we think to be the offenders. (*We think,* not parenthetical but essential.)

NUMBER

G12. *Each, every, every one, any one, everybody, every book,* and so forth are singular. Consequently they are the subjects of singular verbs and the antecedents of singular pronouns.

RIGHT: Every one *is* prejudiced in favor of *his* own college.

None may be followed by either a singular or plural form, as its meaning is conditioned by the context.

RIGHT: *None* but the brave deserve the fair.
RIGHT: *None* was worth my strife.

G13. *Kind* and *sort*.—*Kind* and *sort* are singular nouns and are modified by *this* and *that*, not *these* and *those*.

WRONG: I like these kind of dogs.
RIGHT: I like this kind of dog.

G14. Collective nouns.—A collective noun is treated as singular if it refers to a group as a unit; as plural if it refers to the individuals of the group.

RIGHT: The crowd [considered as a unit] is smaller than it was last year.
RIGHT: The crowd [considered individually] are still cheering although their throats are hoarse.

AGREEMENT OF VERBS

G15. Agreement of verbs.—A verb agrees in number with its subject and is not affected by modifiers of the subject.

RIGHT: The result of these negotiations was satisfactory. [Singular subject, *result*, modified by a prepositional phrase, *of these negotiations*.]
RIGHT: An energetic teacher, with three of his colleagues, has agreed to undertake the work.

G16. Verb and predicate noun.—The form of a verb is not affected by the number of its predicate noun. Sentences in which subject and predicate noun differ in number are frequently awkward and therefore undesirable.

AWKWARD: The climax was the massacres of 1895.
BETTER: The climax was reached in the massacres of 1895.

G17. *There is, There are*.—In sentences beginning with *There is* and *There are*, the noun following the verb is its subject and determines its number.

RIGHT: There is unlimited opportunity for misunderstanding.
RIGHT: There are unlimited possibilities of error.

G18. Subject compounded with *and*.—A subject consisting of nouns connected by *and* requires a plural verb.

Religion and theology are very different things.

G19. Subject compounded with *or* or *nor*.—A subject consisting of nouns joined by *or* or *nor* requires the same verb as

one of the nouns alone. When the members of the subject differ in number or person, the verb agrees with the nearer. It is better, however, to avoid this awkward construction.

RIGHT: Either intelligence or money is necessary.
AWKWARD: Neither golf nor cards have lured me from my work.
WRONG: Neither cards nor golf have lured me from my work.
BETTER: I have not let either golf or cards lure me from my work.

G20. Omission of verb.—Do not omit a verb or any part of a verb unless the form to be supplied is present elsewhere in the sentence.

WRONG: I have [studied] and shall continue to study Greek.
RIGHT: I can [study] and will study Greek.

SHALL AND WILL

G21. Futurity.—The fact that an action is to take place in future time is indicated by *shall* with the first person and by *will* with the second and third persons.

I shall see.	We shall see.
You will see.	You will see.
He will see.	They will see.

G22. Volition, promise, etc.—The volition or determination of the writer or speaker (not necessarily of the subject of the sentence) is expressed by *will* with the first person and by *shall* with the second and third persons. *Shall* with the second and third persons is also used prophetically.

RIGHT: I will go. [I am willing, possibly determined, to go.]
RIGHT: You shall go. [I am determined to have you go.]
RIGHT: He shall go. [I am determined to have him go.]
RIGHT: The earth shall be full of the knowledge of the Lord. [Prophetic.]

G23. Emphatic *will*.—The volition of the subject of the sentence is expressed by *will*, whatever the person. In the second and third persons, however, only the context will reveal the distinction between volition and futurity.

RIGHT: He *will* go. [He is determined to go.]

G24. Questions.—The auxiliary in a question is the one that is expected in the answer.

RIGHT: "Shall you go?" "I shall go.
RIGHT: "Will you go?" "I will go."
RIGHT: "Will he go?" "He will go."
RIGHT: "Shall he go?" "He shall go."

G25. *Should* and *would*.—The uses of *should* and *would* correspond in general to those of *shall* and *will*.

(Compare G21.) RIGHT: I should never mistake oleomargarine for butter.
RIGHT: You would never make that mistake.
RIGHT: He would never make that mistake.
RIGHT: I would protest.
RIGHT: You should protest.
RIGHT: He should protest.
(Compare G23.) RIGHT: He *would* ignore the facts, and he is paying the penalty.

G26. Auxiliary with *like*. -The auxiliary with *like* is used as the auxiliary of simple futurity.

RIGHT: I should like to come.
RIGHT: You would like to come.
RIGHT: He would like to come.

G27. *Should* in conditions.—In a conditional clause, the auxiliary is *should* for all persons except to indicate definite volition on the part of the subject of the clause.

RIGHT: If I should fail, I should give up the idea.
RIGHT: If he should fail, he would give up the idea.
RIGHT: If he *would* go, he should have worn his rubbers.

G28. *Should* to express obligation.—*Should* is frequently used like *ought to* to express moral obligation.

RIGHT: You should be very careful in such matters.

TENSE AND MOOD

G29. Infinitives, etc. Infinitives, participles, and subordinate clauses express time only in relation to some predicate verb.

G30. General statements.- Use the present tense for a general statement the truth of which is independent of time.

RIGHT: He said that a previous engagement kept him from the concert [on a particular occasion].
RIGHT: He said that a previous engagement is a great convenience [at this or any time].

G31. Perfect tenses. -Distinguish between simple tenses and perfect tenses. Indicate action already completed at the present

time by the perfect tense; action completed before some definite time in the past, by the past perfect tense.

RIGHT: He feels [present] that he has been injured [perfect].
RIGHT: He felt [past] that he had been injured [past perfect].
RIGHT: I admired [past] the etchings that he had bought [past perfect].

G32. Misused perfect infinitives. Do not use a perfect infinitive except to indicate action definitely preceding the action of the main verb.

WRONG: I intended to have escaped. [The escape could not have preceded the intention.]
RIGHT: I intended to escape.
RIGHT: I am glad to have escaped. [The escape preceded the rejoicing.]

G33. Misused perfect tense.—Do not use a perfect tense in a subordinate clause except to indicate action definitely preceding that of the main clause.

QUESTIONABLE: I hoped that you would have come.
RIGHT: I hoped that you would come.
RIGHT: I am glad that you have come.

G34. Contrary-to-fact conditions. Use the past subjunctive and past perfect subjunctive to express suppositions known to be false.

RIGHT: There would be no use in fighting if this were true. [But I know that it is false.]
RIGHT: There was no use in fighting if this was true. [But I do not know whether it was true or not.]

G35. Concessive clauses.—In concessive clauses use the subjunctive to express a supposition, the indicative to express a fact.

RIGHT: Though he were admired by every citizen of the United States [supposition], he would still be despicable.
RIGHT: Though he is admired by every citizen of the United States [fact], he is still despicable.

ADJECTIVES AND ADVERBS

G36. General rule.—Modify nouns by adjectives, verbs by adverbs. Notice that a word may stand in the predicate and yet refer to the subject.

RIGHT: The man stood conspicuous among his contemporaries.
RIGHT: The man stood conspicuously so that his enemy could see him.

G37. Verbs of sense.—A verb of *looking, sounding, tasting, smelling,* or *feeling* is frequently followed by an adjective referring to the subject. The same verb, of course, may be used with adverbial modifiers.

WRONG: The rose smells sweetly.
RIGHT: The rose smells sweet.
RIGHT: The girl looked shy.
RIGHT: The girl looked shyly at her partner.

G38. Comparison.—Except in the case of monosyllables and some dissyllabic adjectives, form the comparative with *more* and the superlative with *most*. When the forms *-er* and *-est* are permissible, they will be found in an unabridged dictionary.

ADJECTIVE: sad, sadder, saddest
easy, easier, easiest
intense, more intense, most intense.
ADVERB: fast, faster, fastest
slowly, more slowly, most slowly.

G39. Comparative with two.—For a comparison between only two objects use the comparative, not the superlative.

WRONG: Which is cheapest, silk or wool?
RIGHT: Which is cheaper, silk or wool?

G40. Confusion of similar verbs.—Certain verbs are occasionally confused because of similarity in some of their forms or their resemblance to other words. The verbs most commonly confused are:

a. *leave* (quit, abandon) and *let* (allow, permit, give leave).

RIGHT: I will not let you leave the room.
WRONG: I will not leave you go.

b. *lie* (recline) and *lay* (put down, place).

RIGHT (present tense): I lay the cat on the pillow which lies on the floor.
RIGHT (past tense): I laid the cat on the pillow which lay on the floor.
RIGHT (perfect tense): I have laid the cat on the pillow which has lain on the floor all week.

c. *Sit* (assume or be in a sitting posture) and *set* (place).

RIGHT (present tense): I sit on the chair and set my feet on the footstool.

RIGHT (past tense): I sat on the chair and set my feet on the footstool.

RIGHT (perfect tense): I have sat on the chair and have set my feet on the footstool.

M. MISCELLANEOUS

SPELLING

M1. Plural of nouns in *y*.—To form the plural of a noun ending in *y*, add *s* if the *y* is preceded by a vowel; otherwise change the *y* to *i* and add *es*.

y PRECEDED BY VOWEL: play, plays; alley, alleys.
y PRECEDED BY CONSONANT: spy, spies; ally, allies.

M2. Plural of compound nouns.—Ordinarily, to form the plural of a compound noun pluralize the more important element. In case of doubt, consult a dictionary.

runners-up, sons-in-law, step-mothers.

M3. Plural of letters, signs, etc.—To form the plural of a letter, sign, or figure, add *'s*.

You have too many *s*'s in that word.

M4. Final consonant before a suffix.—Before a suffix beginning with a vowel (*-ed, -est, -ish*, etc.) double a single, *final* consonant preceded by a single accented vowel; do *not* double a consonant followed by *e*.

Contrast *din, dinning* (consonant final); *dine, dining* (consonant not final).
Contrast *compel, compelled* (single vowel); *conceal, concealed* (not single vowel).
Contrast *infer, inferred* (vowel accented); *cancel, canceled* (vowel unaccented).

M5. Final *e* before a suffix.—A final silent *e* is usually dropped before a suffix unless there is some special reason for retaining it. It may be retained to prevent confusion with other words, to indicate a soft sound of *c* or *g*, or, if the suffix begins with a consonant, to indicate the long sound of the preceding vowel. In case of doubt, consult a dictionary.

NORMAL: *judge, judgment; write, writing; erase, erased.*
TO AVOID CONFUSION: *dye, dyeing,* not *dying.*

To indicate a soft sound of *c* or *g*: *peace, peaceable, manage, management.*

To indicate a long vowel: *excite, excitement; abate, abatement;* but *exciting, abating.*

M6. *ei, ie.*—For the sound of long *e*, the spelling is *ie* except in compounds of *-ceive* and *-ceit*, in *either, neither, ceiling, leisure, plebeian,* and *seize,* and in a few less common words.

For the sound of long *a* (as in *day*), the spelling is *ei.*

For other pronunciations, the spellings are so diverse that no rule is valuable; consult a dictionary.

(Pronounced long *ē*) believe, grieve, retrieve.
(Pronounced long *ā*) eight, weigh, neighbor.

M7. Use of hyphens.—There are few invariable rules for the use of hyphens in compound words. For a given word, consult the most recent dictionary.

M8. Compound adjectives.—Use hyphens to connect words so closely associated as to produce the effect of a single adjective.

Fancy-dress ball, half-fried chicken, cast-off clothing.

M9. Hyphens with numerals.—Use hyphens in compound numbers from twenty-one to ninety-nine, in compound ordinals (twenty-first, twenty-second, etc.), and in most fractions. The hyphen is omitted from fractions used in a loose sense (as: The election cost him one half of his friends), and between the numerator and the denominator when either contains a hyphen.

Cardinal: *twenty-five, one hundred and twenty-five.*
Ordinal: *twenty-fifth, one-hundred-and-twenty-fifth.*
Fraction: *three-eighths, seven-hundredths.*
thirty-two hundredths (*thirty-two-hundredths* would be ambiguous).

Capitals

M10. First word. Capitalize the first word of a sentence or of a quotation or of a line of verse. Words quoted as an integral part of a sentence are not introduced by a capital unless they themselves constitute a sentence.

"Well, not exactly," he replied.
This "idle singer of an empty day" is Morris himself.
Oh yet
Stands the church clock at ten to three?
And is there honey still for tea?

M11. **Proper names.**—Capitalize proper names. In general, although present usage is not uniform, capitalize other words and combinations of words which are in effect proper names.

Contrast: the Baptist Church; the church on the corner.
the Middle Ages; middle age.
the President; a good president.
Washington's Birthday; my last birthday.
History 17; the study of history.

M12. **Proper adjectives.**—Capitalize proper adjectives, that is, adjectives derived from proper nouns and still associated with them.

English, Anglican, Bostonian, Elizabethan, Shakespearean.
(No longer associated with proper nouns) china, quixotic, epicurean, cambric, bessemer.

M13. **Titles of books, etc.**—Capitalize the first word, the last word, and important words in titles of books, poems, magazines, etc.; do not capitalize or italicize the initial article in the title of a newspaper or magazine, or the name of the city in the title of a newspaper.

The Day's Work, The Cream of the Jest, The World is Too Much With Us, the *World's Work,* the New York *Times.*

Italics

M14. **Titles of books.**—Italicize the titles of books, periodicals, etc., and the names of ships. An article at the beginning of a title (except of newspapers and magazines) should be italicized.

I have heard *The Mikado.*
What is your opinion of the *Saturday Evening Post?*

M15. **Foreign words.** Words from other languages should be italicized unless they have been absorbed into English. When in doubt, consult a dictionary.

He droned on *ad infinitum.*
My family like cauliflower *au gratin.*

M16. **Words out of context.**—Italicize a letter, word, phrase, or term used to name itself; that is, used in apposition with *letter, word, phrase,* or *term* understood.

I never can remember the possessive of [the phrase] *some one else.*
How do you spell [the word] *judgment?*

Do you spell [the word] *color* with [a letter] *u*?
[The term] *Romanticism* has been loosely used.

M17. Italics for emphasis.—Italics are permissible to indicate the unusual importance of words or phrases, but they are never a satisfactory substitute for emphasis by structure.

Syllabication

M18. Syllabication.—Do not divide words except between syllables. For syllabication of individual words, consult the dictionary.

M19. Monosyllables.—Never divide a monosyllable, no matter how long it is. For example, do not divide:

Through, cleansed, wrought.

M20. Syllable of a single letter.—Do not separate a syllable of a single letter from the rest of the word.

Adapt, aerial, eternal. (Not a-dapt, a-erial, e-ternal.)

Numbers

M21. Words and figures.—In general typographical practice, round numbers and numbers under a hundred are spelled out; complicated numbers are usually expressed by figures. Numbers in connected groups should be treated consistently. A number at the beginning of a sentence is always spelled out.

The chance of holding thirteen trumps is one in 253,729,321,015.
You might hold such a hand if you played ten hours a day for four hundred thousand years.
There were twenty men there Monday, seventy-five yesterday, and one hundred and ten to-day.
Four hundred and sixty-three fatalities were suffered in that battle.

M22. Dates, etc.—Use figures for dates, street numbers, page references, decimals, except in social communications of the most formal kind and in the text of legal documents.

I am writing this on July 4, 1922.
He lives at 234 Huron Street.
The presence of Mr. Adam Roth is requested at a dinner to be given by Mr. Julius Brown in honor of Mr. Adolph Brown at the Palmer House on April first, nineteen hundred and twenty-three, at six o'clock.

MANUSCRIPT

M23. Title.—Write the title in the middle of the line. Capitalize the first word, the last word, and all important words. Leave the next line blank.

M24. Paragraphing.—Indicate a paragraph by indenting the first line.

M25. Conversation.—In representing conversation, indent with each change of speaker.

M26. Verse quotations in manuscript.—*General form.*—A quoted passage of verse should appear on the manuscript page as nearly as possible as it appears on the printed page. Let each line begin with a capital letter and stand by itself. *Do not run one line into another.* If the quotation opens in the midst of a line of verse, set down the first word of the quotation at the corresponding point on the sheet. If the quotation is in stanza form, with certain lines set in, preserve in the manuscript a left-hand indentation, and a space between stanzas, corresponding with what appears in print.

EXCEPTION: A quotation of less than a line should ordinarily be treated as if it were prose.

Left-hand margin.—When quoting verse as verse in a prose context, establish the left-hand margin of the verse distinctly farther to the right than the margin of the prose.

Isolation from prose context.—A space greater than that separating the lines of prose should both precede and follow a verse quotation.

Use of quotation marks.—Do not, in manuscript, rely upon spacing and separate margin to distinguish a quotation from its context: use quotation marks before and after.

Inwoven quotation.—When a passage quoted as verse is presented as part of a prose sentence, close attention must sometimes be given to the punctuation which precedes it or follows it or both. The possible errors involved are numerous; two only are here illustrated.

WRONG: On opening the book I caught sight of the amusing line—"Tie up the knocker, say I'm sick, I'm dead." and I exclaimed, "A fine idea! I never thought of it." (The line does in its own place end with a period, but a period can not stand in the midst of an uncompleted sentence.)

RIGHT: On opening the book I caught sight of the amusing line—"Tie up the knocker, say I'm sick, I'm dead";
and I exclaimed, "A fine idea! I never thought of it."

WRONG: Lord Tennyson, even then, in what now seems prophetic vision,

"Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales;"

(The stanza in its own place ends with a semicolon, but a semicolon can not stand at the end of a sentence.)

Overlapping lines. —When a line of verse can not conveniently be written in one line of manuscript, indent the overlapping part as in the second example of the preceding rule. Establish one margin for all overlapping parts.

M27. Caret.—If it is necessary to insert words, use a caret (^).

ring
I found that the was missing.
^

M28. Italics, small capitals, capitals, black face.—Indicate italics by underlining once, small capitals by underlining twice, capitals by underlining three times, and black face type by underlining with a wavy line.

M29. Footnotes. —It is usually most convenient in preparing an article to be printed, to number footnotes serially and place them all together at the end.

M30. Paging.—Number pages in the upper right-hand corner. Write on one side of the paper only.

M31. Margins. Leave a generous margin—at least one inch wide—on each side of your manuscript. The observance of this rule will produce a page more sightly than one with narrow, crowded margins, and will give room for annotations and corrections.

PUNCTUATION

P1. The period (.).

P1a. *End of sentence.* —Use the period after declarative or imperative sentences.

I am reading a novel.
Get the cake from the pantry shelf.

P1b. *Elliptical sentence; independent fragment.*—Use the period after declarative or imperative elliptical sentences, and fragments to be emphasized or treated as independent units.

NOTE: It is safer, however, for the inexperienced to avoid writing fragmentary sentences. See U3 and pp. 133-135. The following passage illustrates the effective use of fragmentary sentences.

"Are you going?"
"Yes."
"When?"
"Before dawn."
"Everybody had agreed that the authorities would never dare to shut up the gambling houses. We tried another one. Closed. Another. Closed. Lastly we went, under guidance, to a mysterious establishment in a dark and dubious street. Our guide said that the authorities would not succeed in closing *that*. Closed.—Arnold Bennett, *Some Impressions of Portugal*.

P1c. *Abbreviations.*—Use the period after abbreviations, but not after contractions.

Mr. Jones doesn't like to cut grass.

P2. The colon (:).

P2a. *Before a series.*—Use a colon to introduce a series.

There are several reasons why I am tired to-night: I went to bed late last night, I got up early this morning, and I have been working in the garden all day.

NOTE: When greater informality is desired, the dash may be used. See P5d.

P2b. *Before a quotation.*—Use the colon to introduce a long quotation. A dash may be used after the colon in this connection.

The Senator from Indiana then arose, and spoke as follows:
"Ladies and Gentlemen. . . ."

NOTE: To introduce a speech in dialogue, use the comma. See P41.

P2c. *Coördinate elements.*—The colon is sometimes used to separate coördinate clauses in a sentence. See P3a and P3b.

Her hands were like her uncle's: but they were more in place at the end of her young arms, and looked infinitely soft and caressing.
—R. L. Stevenson, *The Sire de Malétroit's Door*.

P2d. Conventional uses. Use the colon to mark certain relationships conventionally, as:

Genesis 1:6. The train leaves at 4:10. The ratio is 6:5. New York: The Macmillan Co., 1922.

P3. The semicolon (;).

P3a. *Coördinate clauses without conjunction.* Use the semicolon between coördinate clauses unconnected by a conjunction.

Murray is the best player we have; he is the brain and a good deal of the brawn of the team.

P3b. *With coördinating conjunctive adverbs.*—Use the semicolon between coördinate clauses connected by a coördinating conjunctive adverb, such as *moreover, also, so, therefore, accordingly, thus, however.*

I wished the people of the village to think me prosperous; accordingly I engaged two of the best rooms at the hotel.

The news which passes the censor is scanty and unreliable; therefore it cannot form the basis of sound opinion.

NOTE: Modern usage is divided in the punctuation of coördinate clauses connected by *so*. The semicolon is preferred, but there is good authority for the use of the comma.

P3c. *Between coördinate elements containing commas.*—Use a semicolon between members of a series or succession which themselves contain commas or other punctuation.

The members of this committee are: John Brown, Decatur, chairman; James White, Chicago; Peter Black, St. Louis.

The house was queer, old-fashioned, dilapidated; but it had a dignity of its own.

P3d. *Apposition.*—Use the semicolon to indicate apposition between or among clauses.

The company seemed scared; the shepherd looked with consternation towards the entrance, and it was with some effort that he resisted his wife's deprecatory glance.—Thomas Hardy, *The Three Strangers.*

P3e. Never use the semicolon instead of the colon after an anticipatory expression.

WRONG: Our equipment consisted of the following items; a cook-kit, a blanket roll, and two pack-sacks filled with clothing and food.

P4. The comma (,).

P4a. *With simple coördinating conjunction.*—Use the comma between the clauses of a compound sentence joined by one of the coördinating conjunctions *and, but, yet, for, or, nor.*

I wish very much to go home for vacation, but I can not.

The election will be very close indeed, and no one knows this better than the campaign managers.

EXCEPTIONS: Sometimes, if the clauses are short, no mark of punctuation is used between the clauses; often, when they are long, a semicolon is used. See P3c.

P4b. *Non-restrictive modifiers.*—Use commas before non-restrictive relative clauses or any other non-restrictive adjective modifiers and after them except when such modifiers end the sentences in which they occur. See p. 150.

A *restrictive* clause or phrase is one which expresses something essential to the meaning of the word it modifies; it limits the meaning of the word to some specific application, so that if the clause is omitted the meaning is changed. A *non-restrictive* clause or phrase simply adds, parenthetically as it were, some information about the word it modifies, without changing or limiting the meaning or application of the word.

Study the examples which follow:

RESTRICTIVE RELATIVE CLAUSE: The book which John lent me yesterday is interesting.

NON-RESTRICTIVE RELATIVE CLAUSE: *Henry Esmond,* which John lent me yesterday, is interesting.

In the first sentence, the meaning of *the book* is limited to a specific application by the clause "which John lent me yesterday"; without the clause the meaning is not apparent. In the second sentence, *Henry Esmond* gives the definite name of the book, and the clause "which John lent me yesterday" merely adds some information about the book.

The rule for punctuating these clauses is important because it is sometimes impossible for the reader to tell whether a clause is restrictive or non-restrictive except by its punctuation. For instance, take the following sentence:

All our poplar trees, which were on the north side of the house, were blown down yesterday.

This sentence asserts that all the poplar trees were blown down. Punctuate it as follows:

All our poplar trees which were on the north side of the house were blown down yesterday.

It now implies that only those poplar trees which were on the north side were blown down; poplars on other sides of the house were not blown down. In such sentences the writer must know his own meaning and must indicate it to his readers by his punctuation.

RESTRICTIVE PHRASE: The works of Winston Churchill stand on the shelf.

NON-RESTRICTIVE PHRASE: Winston Churchill's works, bound in red leather, stand on the shelf.

RESTRICTIVE PHRASE: Nothing could look prouder than Rover with my market basket.

NON-RESTRICTIVE PHRASE: Rover, with my market basket held carefully in his mouth, marched proudly down the street.

P4c. *Apposition.*—Use commas to set off expressions in apposition.

Their house, a cozy bungalow, is on Main Street between Walnut and Oak streets.

Miss Jones, one of our stenographers, has tonsillitis.

NOTE: Where the appositive expression has a restrictive force, the commas are omitted.

RESTRICTIVE: My son John is more independent than some youngsters.

NON-RESTRICTIVE: My only son, John, is in Africa.

P4d. *Preceding participial phrase.*—Use a comma after a participial phrase standing at the beginning of a sentence.

Humming a tune to herself, the girl went upstairs.

P4e. *Preceding adverbial clause.*—Use a comma after an adverbial clause standing at the beginning of a sentence. This rule applies also to elliptical clauses. The comma is sometimes omitted when not required for clearness or emphasis.

When at length I again saw the old village where I had been born, it had greatly changed.

Although tired from my journey, I could hardly wait to satisfy my curiosity.

P4f. *Other preceding adverbial modifiers.*—In general, a comma is used after an adverbial modifier at the beginning of a sentence if the modifier is rather long, or if the omission of the comma might lead to ambiguity, or if the writer desires to have the modifier seem emphatic. Otherwise the comma is omitted. The rule, formerly observed, that any element out of its normal position in the sentence is set off by commas is usually ignored. All the following are correct:

Across the road ran the dog.

Among the leafy treetops in the meadow across the river, the blue slate roof of a house was just discernible. (Comma might be omitted.)

At home, Mr. Brown was far from domineering.

To read intelligently one must think intelligently.

In order to decide which is the best fitted among the various candidates for governor, one should have complete and impartial information about each.

P4g. *Following adverbial clauses.*—The comma is seldom used before adverbial clauses following the verb they modify. It is used more frequently with concessive clauses than with any other type.

I was ready when he came for me.
I was glad to see him, although I had rather feared his coming. *Or,*
I was glad to see him although I had rather feared his coming.

P4h. *Series without connectives.*—Use the comma between coördinate words, phrases, or even clauses occurring in series without a connective.

He was peaceful, content, almost happy.
His stern, forbidding face relaxed into a smile.
I was struck by his kindliness, his patience, his tolerance.
At five o'clock the crowds pour out from stores, from office-buildings, from factories.
He told me that the field was muddy, the team dispirited, the spectators bored.

Exceptions: The comma is not used in a series unless an *and* might stand in its place, or between the last two adjectives of a series when the last one unites with the noun to constitute a phrase with the sense of a noun.[1] In the phrase

the clean, vigorous, effective short story

short story has the effect of a hyphenated noun. So has *little girl* in

the attractive little girl.

Study the following correct examples:

a hot summer day.
the little country girl.
the slender, attractive little girl.
the old white horse.
the old, broken-down white horse.
the ivy-grown round tower.

P4i. *Series with connective.*—Use the comma after each except the last member of a series when the last two members are connected by *and* or *or*.

His face, his hands, and his clothing were dirty.
Is it beast, bird, or fish?

P4j. *Clearness.*—Use the comma where misreading might result if the comma were omitted.

[1] "In [such] cases the adjectives are not coördinate as commas would suggest."—George Summey, Jr., *Modern Punctuation,* p. 120.

Once inside, the man breathed more easily.

However crude, this invention may be considered to mark a great advance in applied science.

"Perhaps the same fellow who had made so horrid a clangor in the darkness not half an hour before, now sent up the merriest cheer to greet the coming day."—Stevenson, *Sire de Maletroit's Door.*

NOTE: Do not rely on the comma to prevent incoherence caused by incorrect or awkward arrangement. Rearrange the sentence.

WRONG: For sale, a piano, newly refinished, by Mrs. Brown, 129 Main Street.

RIGHT: For sale, by Mrs. Brown, 129 Main Street, a newly refinished piano.

P4k. *Preliminary and parenthetical expressions.*—Use the comma to set off preliminary and parenthetical expressions such as transitional phrases and words, vocatives, absolute phrases, and interjections.

Bessie, please come here.
That being the case, all is over.
Why, that is reasonable.
Oh, some think he lied.
No, that can never be.
He seems, however, to be honest.
Courtesy, like charity, begins at home.

NOTE: Parenthetical expressions are least separated from the context when set off by commas; more so by dashes; most by parentheses.

Courtesy, like charity, begins at home.
Courtesy—like charity—begins at home.
Courtesy (like charity) begins at home.

P4l. *Quotations.*—Use the comma to set off quoted matter from explanatory matter, and to introduce quotations, such as speeches in dialogue, so short as not to require a colon.

"I do not wish to seem impertinent," said the caretaker, "but what do you want here?"

She said simply, "Good-bye, Amos," and turned quickly away.

NOTE: The comma is the customary mark after an interruption in a quotation; but a dash, a semicolon, a colon, or a period may be used if it would have been employed had there been no interruption.

"Alas, how my head aches!" she said wearily—"to say nothing of my poor heart."

"But for yourself?" suggested Mr. Goodall—"it was thus that you were about to continue, I believe."

"I know that," he said; "I think of nothing else."
"Ay," said Sanders, digging his fingers critically into the grunting animal; "quite so."
"Understand," said he: "in saying as much as I have done, I travel quite beyond my brief."
"You ask too much, for you ask more than I know," she answered sadly; and then, resuming her gayety of manner: "But you have not tried my Cuban tobacco," she said.
"I cannot blame you," said I. "I have felt the same myself."

P4m. *Assertion question.*—A comma is ordinarily used before the formula *is he?* (*isn't he? is he not? does he? does he not?* etc.) when the question is intimately related to a preceding assertion and employed to confirm it.

He isn't going, is he?
She will not be admitted, will she?
You don't think he will deny it, do you?
They are friends, aren't they?

P5. The dash (—).

Because of its varied utility, the dash has been loosely and excessively used. It should be employed with discrimination, and not as a general substitute for comma, semicolon, or period.

P5a. *Broken construction.*—Use the dash to indicate an abrupt shift of sentence structure or of thought.

The way it all happened was this—but why speak of that now?
NOTE: This use is mainly confined to the reproduction of conversation and other informal writing.

P5b. *Apposition.*—Use dashes to indicate apposition, where you desire emphasis greater than that implied by the comma. See P4c.

The second point—practical teaching—is one of great importance.
Examination—thorough, searching examination—is an indispensable accompaniment of teaching.

P5c. *Parenthetical matter.*—Use the dash instead of parentheses to set off parenthetical matter where commas would seem inadequate and parentheses would seem too formal. See P6b and P4k.

Professor Owens—I say this advisedly—is too good a partisan to be a good historian.

P5d. *Substitute for colon.*—Use the dash instead of the colon where the colon would seem too formal.

He emphasized three qualities—namely, honesty, kindliness, and reverence.

She is more attractive than I—younger, prettier, and more clever.

P5e. *Summarizing expression.*—Use a dash before a summarizing expression.

His keen intellect, his good judgment, his shrewd common sense, his tenacity of purpose—all these are well known.

P5f. *Hesitation.*—Use the dash to indicate hesitation, in conversation.

"It seems so—so unworthy—" she picked among her phrases—"of the noble love you give——"

P6. Parentheses ( ).

Parentheses, or curves, are used to enclose any parenthetical or interpolated items, from single letters to sentences or longer passages. Since parentheses interrupt the sequence of thought, they are used sparingly where smoothness is a consideration.

P6a. *With lists.*—Use parentheses to enclose numerals or letters distinguishing items in a series.

The reasons are (1) the difficulties to be encountered; (2) the questionable nature of the methods to be used; etc.

P6b. *Interpolated matter.*—Use parentheses to enclose matter interpolated in the sentence, whether as an explanation, a piece of information, or an aside. See also P7.

The restoration of Charles II (1660) marks the beginning of a new era in English literature.

I read it in a Portland (Oregon) paper.

Hamlet's advice to the players (*Hamlet*, Act III, Scene 2) is as full of good sense for writers as for speakers.

On receipt of three dollars ($3.00) the book will be sent.

He is worth a million dollars (think of that!) and is good looking to boot.

P6c. *Other punctuation with parentheses.*—If a parenthetical is not a complete sentence, no mark of punctuation precedes the parenthesis; another punctuation mark follows the second parenthesis if it would have been required had there been no parenthesis. A parenthetical declarative sentence within another sentence begins with a small letter and is not followed by a period.

NOTE: A period can not occur at the end of matter contained in parentheses which are themselves contained within a sentence. Study the following examples:

He talked at length about this dangerous piece of legislation (the excess profits tax).

He impressed the audience with his great importance. (He reminded me of the frog in the fable.)

She said she had a previous engagement (this I thought an obvious deceit); so I shall not invite her again.

She has fallen in love (poor thing!) with a screen star.

When we had eaten our way through the dinner (a meal too elaborate to be in good taste), it was ten o'clock.

P7. Brackets [ ].

Brackets are in general used as are parentheses, to enclose interpolated material.

P7a. *Editorial interpolations.*—Between parentheses and brackets there is this important distinction: parentheses are used by a writer in his own work; brackets are used by an editor, or a person quoting someone else's work, to enclose material not in the original passage.

Suppose, for instance, that you are quoting from the letters of a famous man, "I am an old man, and I feel I have not long to live." It occurs to you that you would like the reader to know the age of the famous man at the time he wrote the letter. You may then write:

"I am an old man [he was then ninety-one], and I feel I have not long to live."

Or suppose you are quoting from a document in which there is a misspelled word. You want the reader to know that the word is misspelled in the original, and is not misprinted in your version. You may then write:

"Also a vacancy in the same office occured [*sic*] in June."

Sic is the Latin word for *so,* or *thus,* and is used conventionally with brackets (sometimes with parentheses) to indicate that the error preceding it is in the original which is being quoted. The *sic,* as a foreign word, should always be italicized.

Or suppose that you are quoting from a hastily written letter in which *y* has been left off *they.* You can show this omission by writing the quotation as follows:

"I am sure that the[y] are the worst scoundrels in the country."

P7b. *Stage directions.*—Use brackets for stage directions.

King Edward [*taking the paper*]. By Mortimer, whose name is written here!
Well may I rend his name who rends my heart. [*Tears it.*]
—Marlowe, *Edward the Second,* Act V, Scene 1.

P8. Quotation marks (" ").

P8a. *Direct quotations.*—Enclose direct quotations in quotation marks; do not use quotation marks with indirect quotations.

He said to me, "You must go instantly."
He said to me that I must go instantly.

When a quotation consists of more than one paragraph, place quotation marks before each quoted paragraph and after only the last.

P8b. *Quotations within quotations.*—Enclose quotations within quotations in single quotation marks. A quotation within the second quotation should be enclosed in double quotation marks.

"The memory of the poor old man haunts me," said Mary. "I can still hear him saying, 'No, I shouldn't have done it.' "

Some publishers reverse this practice, using single quotation marks ordinarily and double marks for quotations within quotations.

P8c. *Titles.*—Titles of books, plays, articles, etc., may be quoted, but are preferably italicized. See M14.

P8d. *Words not in normal English use.*—Technical words or expressions are often quoted to show that the reader is to understand them in some special sense.

When a new book comes into the library, it is first of all "accessioned."

Note: Quotation marks are sometimes used to save the writers from the charge of writing incorrect or undesirable English. When thus used by way of apology or deprecation—with slang, for instance—they suggest that the writer might well avoid the use of language requiring apology.

Bad:	I did not want to tell him the truth, so I stalled.
Undesirable:	I did not want to tell him the truth, so I "stalled."
Right:	I did not want to tell him the truth, so I answered evasively.

P8e. *Proverbs or familiar expressions.*—Do not enclose familiar proverbs and other well-known expressions in quotation marks.

WRONG: He was a philanthropist, full of "the milk of human kindness."
RIGHT: He was a philanthropist, full of the milk of human kindness.

P8f. *Punctuation at the end of a quotation.*—At the end of a quotation, a period or a comma precedes the quotation marks. Other points precede the quotation marks when they are a part of the quotation; otherwise they follow.

Proof-readers call quotation marks "quotes."
Do you know that proof-readers call quotation marks "quotes"?
"When did you discover that?" he asked me.
"I have known it a long time," I answered.
He dictated the first words, "My dear Mr. Brown"; then he looked up as a visitor entered the office.

P9. The exclamation point (!).

P9a. *Exclamations.*—Use the exclamation point after exclamations.

Help, help! Murder!
What a noise you are making!
No! You shall not go!
Ill-fated and mysterious man! bewildered in the brilliancy of thine own imagination, and fallen in the flames of thine own youth!—Poe, *The Assignation.*
Why do we regard it as indecent to tuck the napkin between the waistcoat buttons—or into the neck!—at meals?—H. L. Mencken, *The Genealogy of Etiquette.*

P9b. *Interjections.*—The exclamation point is seldom used with *O,* but frequently after the vocative or other expression following *O.* It is often, but not always, used after *Oh, Ah,* and such expressions. The following sentences indicate the variety of current practice:

O heaven!
O Virgin, have mercy!
O, all right, Toffy.—Lord Dunsany.
O, you . . . oh! . . . oh, how too heavenly!—A. A. Milne, *Wurzel-Flummery.*
"Oh!" said she. "You, is it, Mr. Pip?"
Oh, I am sick of your eternal packing and unpacking!
Oh, come along.
Oh yes, yes, I know who you are.
But oh! the pity of it!

The only general rule that can be deduced is that the comma or the exclamation point is used after interjections in accordance with the intensity of feeling to be represented.

P9c. *Irony or sarcasm.*—The use of the exclamation point to indicate irony or sarcasm is rare—and inadvisable. Too easily it gives the effect of pertness.

The senator was exonerated (!) by a vote of forty-six to forty-one.

P10. The interrogation point, or question mark (?).

P10a. *Direct question.*—Use the interrogation point after a direct question. Do *not* use it after an indirect question.

Why do you do this?
I ask you why you do this.

P10b. *Doubt or uncertainty.*—The interrogation point is often used after a statement of fact to indicate that the evidence to support it is not complete, or that the writer is in doubt as to the correctness of word or statement. In an encyclopedia one might find:

Chaucer, Geoffrey, b. 1340 (?), d. 1400.

In editing correspondence, conjectural places or dates are sometimes inserted:

Dublin (?), August 13, 1683.

Rarely an interrogation point may be used after a declaration, for the purpose of giving it the effect of a query:

He surely would do nothing so discourteous?

P10c. *Irony.*—Do not use the interrogation point to indicate irony. Compare P9c.

Our town is full of those worthy (?) people called highwaymen.

P11. The apostrophe (').

P11a. *Omissions.*—Use the apostrophe to mark the omission of letters or figures.

He can't do it, 'cause it's done.
They both belong to the class of '97.

Note: Do not use the apostrophe in the possessive pronoun *its.* See P11c, *note.*

Wrong: The dog has lost it's master.

P11b. *Plural of figures or letters.*—Use the apostrophe to indicate the plural of figures or letters, but not of words.

His 3's look like 5's.
In old printing some of the *s*'s look like *f*'s.
If *ifs* and *ans* were pots and pans,
There'd be no use for tinkers.

P11c. Possessive (or genitive) case.—The apostrophe is used to indicate the possessive, or genitive, case.

The man's appearance; boys' hats; Keats's poems; one's reading.

NOTE: Never use an apostrophe in the following possessive pronouns: *yours, his, hers, its, ours, theirs, whose.*

P11d. *Rules for forming the possessive.*

1. To form the possessive of any singular noun, add *'s.*

dog's, man's, Jones's, Boz's, sheep's, mouse's, sphinx's, muse's, Hortense's.

NOTE: To form the possessive of a singular noun of two or more syllables ending in *s* or other sibilant and not accented on the last syllable, either *'s* or an apostrophe alone may be used.

Robbins's or Robbins'; acquaintance's or acquaintance'.

2. To form the possessive of a plural noun ending in *s,* add an apostrophe.

dogs', birds', muses', acquaintances'.

3. To form the possessive of a plural noun ending in any letter other than *s,* add *'s* (except those ending in *eau* which form the possessive by adding *x*).

mice's, children's, men's, sheep's, deer's, cherubim's, beaux.

UNITY

U1. Unrelated ideas.—Do not combine unrelated ideas in

a. The sentence. See p. 154.
b. The paragraph. See p. 107.
c. The composition. See p. 15.

U2. The comma fault.—Do not run together two sentences into one, using a comma where a period should stand. See pp. 155-156. Do not use a comma instead of a semicolon between coördinate independent clauses which are not connected by one of the simple coördinating conjunctions, *and, but, for, or,* etc.

U3. Incomplete sentences.—Do not set off parts of sentences as if they were sentences, unless the precise effect so produced is clearly understood and desired. Safety lies in making each sentence a complete, independent predication. For exceptions see p. 136.

WRONG: John is shy and retiring. *While James is just the reverse.*

U4. Coördinate clauses.—In sentences made up of coördinate clauses, unity requires that the relation of the clauses shall be close and clear. When the clauses are related to each other in any of the ways listed below, they should, unless the relation is obvious, be connected by appropriate coördinating conjunctions.

a. Addition.—*And, nor = and not, moreover, likewise, besides,* etc.

The most commonly used and abused conjunction is *and.* Logically it should be used only to connect ideas which may be regarded as parts of a complete whole.[1] In general, *and* is used to combine details, frequently of a descriptive or narrative character, which give a single impression or effect.

RIGHT: "The moon had disappeared behind a bank of heavy clouds, and there was an ominous rustling on the surface of the waters."

RIGHT: "There was a rush of men up the creaking stairway, and the door instantly crashed from its hinges."

b. Contrast.—*But, yet, however, nevertheless.*

Frequently the relation between clauses is that not of mere addition but of contrast. This is ordinarily expressed by *but:*

"I have the papers here, but I shall not leave them with you."
We worked hard, yet we were only half done when night came.
He knows I know that he lies; yet, he lies.
For fifteen years they had disagreed on every question of policy; nevertheless they continued as partners in a successful business.

[1] Idiomatic usage seems to sanction the use of *and* as a general coördinating conjunction whenever the relation between clauses is so clear from the context that a more specific conjunction is unnecessary. The inexperienced writer who has not learned to analyze the relations between the clauses of a sentence and to make these explicit would do well to avoid this freer use of the conjunction.

c. Alternation.—*Or, nor, either—or, neither—nor.*

The sentence may express a choice between alternatives. Unless these alternatives are of equal importance, the sentence should be written as a complex sentence with one of the clauses a subordinate clause of concession or condition. For example, study the preceding sentence. Other examples:

The old political parties must modify their principles to meet the changed situation, or a new political party will be founded.

Political strategy cannot avoid the issue, nor will unfulfilled promises longer satisfy the voters.

Either the people must be given an opportunity to express their convictions by the ballot, or representative government will prove a failure.

d. Consequence.—*So, therefore, accordingly, consequently,* etc.

The distinction between the compound sentence in which one coördinate clause is a consequence of the other and the complex sentence in which one of the clauses is subordinated to express result or cause is similar to that between alternation and condition. If facts are to be expressed in coördinate clauses they must be of equal importance in the context.

Marks of punctuation are as important to expression of thoughts as words indicating relation; therefore the writer should master punctuation.

Punctuation, moreover, is partly determined by convention, which changes from time to time; consequently no one writer can be accepted as a model.

e. Explanation.—*For.*

The second clause gives not the cause of the first, but the reason why the writer believes the statement in the first clause to be true, the writer's authority for the statement. *Examples:*

We should have a storm, for there is a big circle round the moon.

I must have been unconscious at least two hours, for when I regained consciousness the sounds of battle had died away.

U5. Careless coördination.—Do not over-use the coördinate construction by expressing as coördinate ideas which are not really so. Unity is injured by false equality of expression. See pp. 142-143.

U6. Long compound sentences.—Do not write a sentence of many coördinate clauses, or at least many sentences of that kind in succession, even when the construction is justified by the thought, unless you do so deliberately for parallelism or other definite

effect. Either (a) break the sentence up into two or more sentences, or (b) subordinate the less important clauses. See pp. 151-152.

U7. Short sentences.—Do not write a succession of short sentences that give a childish effect. Try to combine related ideas in longer sentences for the sake of both unity and variety.

CHILDISH: I see the cat. The cat is gray. It is walking on the fence.
BETTER: I see the gray cat walking on the fence.
BAD: He does not like to study. He likes to play football, though. That is why he is in college.
BETTER: He is in college, not because he likes to study, but because he enjoys playing football.

U8. Subordinate clauses.—Unity is impaired by failure to give subordinate ideas subordinate expression. Subordinate clauses are classified grammatically as substantive or noun clauses, adjective clauses, and adverbial clauses.

a. Substantive or noun clauses may have any of the functions of a noun.

1. Subject of a verb:

"To err is human" is too mild an expression of human frailty.
That he confesses his fault indicates contrition.

2. Object of a verb:

I told him that he should not eat worms.
He declared that he had no intention of doing so.

3. Object of a preposition:

He would not be dissuaded from what he had resolved upon.
There is something in what you say.

4. Appositive:

She took my advice—that she buy a pair of low-heeled shoes.
He told a lie—that I frequent gambling dens.

5. Predicate nominative:

A lie often repeated about me is that I frequent gambling dens.
His plan is that he and his confederates proceed by separate roads to the lonely cottage.

b. Adjective clauses are clauses used as adjectives to qualify nouns or pronouns. They are usually introduced by relative pronouns—pronouns that indicate dependence upon a noun or pronoun in the main clause. They are *that, who, which, what,*

whoever, whatever, and *whichever.* Such clauses are frequently called "relative clauses." [1]

The man who just spoke is the present incumbent.
The other man, who looks annoyed, is the candidate against him.
The fish which I caught is a wall-eyed pike.
My pet wall-eyed pike, which I call Donald, is a most intelligent fish.

c. Adjective clauses may also be introduced by certain adverbs or adverbial expressions: such . . . as, the same . . . as, where, and when. The conjunctions in these cases really represent relative pronouns or are equivalent to them.

The house where [in which] I live is very old.
The place whither [to which] you are going is ten miles off.
All this occurred at a time when [during which] I was out of town.
He is such a man as [of the type which] I have always admired.
I vote the same ticket as [the ticket which] I have always voted.

d. Adverbs are used to qualify verbs, adjectives, and other adverbs, to express the manner or condition of an action, or the degree or extent of a quality. Subordinate adverbial clauses have the same function. There are nine distinct relations which they may bear to the principal clause:

1. Time: *When, before, after, while, as, as soon as, since, until, whenever, etc.*

When the whistle blew, the men had already put away their tools.
Students stop taking notes several minutes before the bell rings.
After the speaker began there was still confusion in the room.
While the uproar lasted not even those in front could hear.

2. Place: *Where, wherever, whithersoever.*

"Where the bee sucks, there suck I."
Wherever trade penetrates, the Bible follows.
Whithersoever thou goest, I will go.

3. Manner: *As, as if, as though,* etc.

He ate as though he were starving.
He played as he worked.
He felt as if he had been drugged.
He spoke in the same drawling tone as his mother.

[1] At this point, if not before, the student should make certain that he understands the difference between restrictive and non-restrictive relative clauses, and the rules for their punctuation. Study the examples given here; determine the type of relative clause in each; note the punctuation. See also p. 150 and Appendix E, Sec. P4b.

4. Condition: *If, unless, in case that, provided.*

"If this be treason, make the most of it."
Unless I send you word to the contrary, I shall be there.
My promise holds only in case that you fulfill all the conditions imposed.
He will come, provided[1] that his entire expenses are paid.

5. Concession: *Although, even if,* etc.

Although the experiment fails, the principle remains the same.
Even if the rain stops, the field will not be in condition.
In spite of the fact that he is conceited, he is an amiable person.
Notwithstanding the numerous delays we suffered, we reached the camp before night.
Whatever may happen, I shall continue my present course.

6. Cause or reason: *Because, since,* etc.

Because gold varies in quantity, the value of money fluctuates.
Since you refuse, we shall immediately begin suit against you.
Inasmuch as ye have done it unto the least of these my brethren, ye have done it unto me.

7. Purpose: *That, so that, in order that.*

I die that freedom may live.
He shifted his ground so that the sun might be in his opponent's eyes.
They plan to move in order that they may increase the output of the plant.

8. Degree or comparison: *More—than, just as—so, etc.*

Los Angeles includes more territory than London does.
The more I play, the worse I become.
Just as there is a limit to appetite, so there is a limit to a desire for all material things.

9. Result: *So that, such that.*

It rained, so that the celebration was postponed.
So great was his surprise that he stood awkwardly dumb.
Such was his concentration that he was unaware that the manager had entered the office.

U9. Careless use of the conjunctions *while, because, as.*—Be careful to find the exact relation between subordinate and principal clause and to use the conjunction which best expresses that relation. Avoid, in formal writing, the loose use of *while* and *as* to express concession or cause.

[1] Note that *providing* is incorrect.

VAGUE: While the armory is the largest building on the campus, it is not the most impressive.
BAD: The sun rises late now, because it is still dark.
AMBIGUOUS: As I was walking in the rain, I got my feet wet.
WEAK: I remained silent, as I was too angry to speak.

U10. Modifying phrases.—Make as clear as possible the relation between subordinate modifiers and the expressions they modify.

FAULTY: With a long line at the cafeteria, I went elsewhere for luncheon.
BETTER: Seeing a long line at the cafeteria, I went elsewhere for luncheon.
FAULTY: In her weakened condition, she will be lucky if she does not die.
BETTER: She is in such a weakened condition that she will be lucky if she does not die.
FAULTY: When ten years old, my father brought me to Illinois.
BETTER: When I was ten years old, my father brought me to Illinois.

Personality vs. Judgment

1. Limitation
2. Thesis Sentence
   a. Unity - proper details

For Wednesday
9:00
som room

No general statements
Plenty of detail
Paragraphs - about 3 (more)
each develop an idea
Transitions good
Sentence structure
(look out!) - comma splice - period fault
When in doubt put in a ;
Vocabulary - no repetition.
Neatness - margins - ink - blue book.
"History of my Vocabulary"

"College Life"

Sociology for Friday

Page 24 -- 5 - why the question?
6-7-8-9-10-11-12
write 2 or three in class.

Specimens of Prose Comp.
Hersey & Greenough

Monday – The
Political Situation

Wed. – 3 theme topics

A picture that tells a story
Landscape – higher
Portrait – higher
Impressionist – higher

Study
Working drawing
Decorative design

1 Art for Arts Sake – Impressionist
2. Didactic – Fxd conventional
Distance from picture – angle
Composition of color

Monday – My Impression of an
art gallery.

read 300 pages of biography – Christ. Ex
Write impressions.